

A GRAMMAR
OF THE
CHHATTISGARHI DIALECT
OF EASTERN HINDI

ORIGINALLY WRITTEN IN HINDI
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INTRODUCTION.

The name 'Hindi' comes from the word 'Hind' meaning
Origin. Upper India. It is divided into three main groups,
the Rajasthani and Eastern and Western Hindi.

The various dialects spoken in Rajputana are classed under Rajasthani and are derived from the old Awanti Speech. 'In the early centuries after the Christian era there were two main languages or Prakrits, spoken in the Jamuna and Ganges valleys. These were Saurseni spoken in the west, its headquarters being the upper Doab, and Māgadhi spoken in the east, with its headquarters in the country south of the present city of Patna. Between these two there was a debatable ground, roughly corresponding to the present province of *Oudh* in which a mixed language known as Ardha-Māgadhi or Half Māgadhi, was spoken partaking partly of the character of Saurseni and partly of that of Māgadhi. This mixed language or Ardha-Māgadhi was the parent of modern Eastern Hindi, which includes three main dialects, Awadhi, Bagheli and Chhattisgarhi, and occupies parts of five provinces, viz. Oudh, the United Provinces, Baghelkhand, Bundelkhand and the Central Provinces.

The present grammar deals with the Chhattisgarhi dialect of Eastern Hindi. Chhattisgarhi is the main Vernacular of the three British Districts of Raipur, Bilaspur and Surguja and of the 14 Feudatory States in the present Chhattisgarh Division of the Central Provinces.

It is difficult to state whence Chhattisgarhi was introduced into
Mahākosala, the ancient name of the country
Eastern Hindi in Chhattisgarh. where it is now spoken, but Sir George Grierson considers that the Eastern Hindi whose home is Oudh and the United Provinces found its way through Jubbulpore and Mandla, being introduced by the Aryans who originally settled there. It is probable that the Hindu immigration, which

led to the foundation of the Haihaya-vanshi* dynasty of Ratanpur took this route. Thenceforth owing to its geographical isolation the dialect developed its peculiarities. It does not differ so much from the Bagheli dialect as is commonly supposed, and Sir George Grierson is of opinion that if a Chhattisgarhi speaker was set down in Oudh he would find himself at home with the language of the locality in a week.

“The name ‘Chhattisgarhi’ the language of Chhattisgarh, is current throughout Chhattisgarh proper. To the east of Chhattisgarh plain, lies the Oriya country of Sambalpur and the Oriya Feudatory States. Chhattisgarhi, Lariya and Khaltāhi.

To the people of those parts the Chhattisgarh country to the west is known as the Lariyā country and hence Chhattisgarhi is there called Lariya.” “Chhattisgarhi is also spoken in a part of the Bālāghāt District, and is there known as ‘Khaltāhi’ or the language of Khaloti by which name a portion of the Chhattisgarh plain is known to the residents of the Maikal Hills. Khaloti means ‘low lands’ and hence Khaltāhi means the language of those inhabiting the lowlands.”

Chhattisgarh means the thirty-six forts. In olden times, it is said, the strength of a kingdom or a native state was measured by the number of its forts.

Meaning of Chhattisgarh. Dewars a tribe of Chhattisgarhi bards, yet sing songs in praise of old kings, and kingdoms stating the number of the forts before the name of each of them. From them we have Bawangarh Marīla (बावनगढ़ मड़िला), Chhattisgarh Rattannapūr (रत्नौसगढ़ रत्नपुर), Attharagarh Sammalpur (अठारागढ़ समलपुर) and so on. It appears that in course of time the first portion Chhattisgarh (रत्नौसगढ़) of the full name Chhattisgarh Rattannapūr came into use and became the usual name of the Raj, while formerly it had been only a qualifying word.

No antiquity can be ascribed to the word ‘Chhattisgarh,’ as it

* It must be remembered that Dāhal the original country of the Haihayas extended from the Nerbudda to the Ganges as mentioned in the Malkapuram inscription.

is entirely unknown in inscriptions or literature. The only Hindi poets who have used the word 'Chhattisgarh' are Gopāl Chandra Mishra* author of *Khūb Tamāshā*, Prahād Dubē and Bābū Rēwā Rām and these flourished within the last 200 years. Previous poets† and Muhammadan historians have referred to it as Ratanpurdēsh. In the *Padmavat* of Malik Muhammad Jāisi who lived about 1540 A.D. the following occurs :—

दक्खिन दहिने रहै तिखंगा । उतर साँझ होय करह-कटंगा ॥
साँझ रतनपुर सौँह दुआरा । भाखण्ड ये वाँच पदारा ॥

The *Jahāngir-Nāmā* (Tuzuk i-Jahāngiri) mentions Rājā Kalyān Shāh of Ratanpur.‡

It is clear, therefore, that till the time of Raja Kalyān Shāh the name of the prevalent vernacular was not Chhattisgarhi, though the language spoken must have been similar to it. It has been premised before that it was the ancestors of Kalyān Shāh who brought the language from their ancestral Kingdom of Dāhal and it must have taken a long time to gain a distinctive name owing to peculiarities developed by environments, such as the plural suffix from its neighbour Oriya and other peculiarities derived from aboriginal languages, especially § Sāwari which apparently totally merged into the language of the immigrants.

The oldest and only inscriptional record in the Chhattisgarhi language is carved on a stone at Dantēwāra in the Bastar State in the extreme South of Chhattisgarh. It is doubtful whether that place was ever included in Chhattisgarh in olden times, but the inscription was composed by an immigrant from the North.

The following extract from it will show the form prevalent in 1703 A.D.

* The court poet of Rājā Rāj Singh Deo, the Haihaya Prince of Ratanpur who reigned from 1689 A.D. to 1712 A.D.

† देश रतनपुर राजसिंह को शहर राजपुर सोहै (खूब तमाशा) ।

‡ *Vide* Memoirs of Jahāngir, Vol. II by Rogers and Beveridge, p. 93.

§ Sāwari according to Dr. Hoernle was the old Vernacular at least of a portion of modern Chhattisgarh.

दंतावला देवी जयति ॥ देववाणी-मह पुशस्ति लिखाय पाथर है महाराजा
 दिकपालदेव-के कलियुग-मह संस्कृत-के बचवैद्या थोरहो है । ते-पांडू दूसर पाथर-मह
भाषा लिखे है । × × × ते दिकपाल देव विद्याह कौन्हे बरदी-के
 चंदेल राव रतनराजा-के-कन्या अजवकुमरि-विषैं अठारहें वर्ष रत्नपाल देव नाम
 जुवराज पुच भय ॥ तब हज्जा तें नवरंगपुरगढ़ टोरिफारि सकल बंद करि जगन्नाथ
 बस्तर पठै-के ओडिया राजा थापे र बाजे ॥ × × पुनि सकल पुरवासि लोग समेत
दंतावला-के-कुटुम-जात्रा करे सम्बत् सवह सै साठि १७६० चैत्र सुदि १४ आरंभ वैशाख
 वदि जे संपूर्ण भै जात्रा कतेकौ हजार भैंसा बोकरा मारे ते-कर रक्त-प्रवाह बह
 पांच दिन सांघिनौ नदी लाल कुसुम वर्न भय । ई अर्थ मैथिल मगवानमिय राजगुरु
 पंडित भाषा औ संस्कृत दोउ पाथर-मह लिखाय ॥ अस राजा को दिकपाल देव
 समान, कलियुग न हो है आन राजा ॥*

The words and phrases underlined in the above are used in modern Chhattisgarhi. Similar phraseology is found in the Padmāvat and the Rāmāyan as the following quotations will show :—

काकर घर काकर मठ साया । ताकर सब जाअर जिव काया ॥

महादेव तब भयो मयाह ।

गजसिंह खेहिं एक बाटा । दूनों पानि पिये एक घाटा ॥

जहाँ बारि तकवाँ बर ओका । करै बिआह घरम बड़े तोका ॥

भोर होतुं बासहिं चुहिचुही ।

चैत बसन्त होय धमारी । सो-लेखे संसार उजारी ॥

तपे लाग अब जेठ-अषाढी

जहाँ न टेक न थूनि न खाभां

आपु अकत जुवराज पद रासहिं देहिं नरेश

तोर कहा फुर जा दिन होई ।

Malik Muhammad including a host of poets however wrote in Eastern Hindi which they called Hindvi or Bhākhā, and it is but

* From a notice by Rai Bahadur Hirālāl, B.A., in the 'Epigraphia Indica,' Vol. XII.

natural that similarities of forms should be common in the offshoot and the parent language.

Prior to the inscription referred to hereinbefore no specimens of recorded Chhattisgarhi are available. In the end of the 17th century however we find a poet Prahlād Dube of Sārangarh who wrote a historical poem named 'Jayachandrikā' to commemorate the installation of one of the Rajas on the Sambalpur *gaddi*. He used in his poem, a mixture of Brajbhāshā, Baiswāri, Chhattisgarhi, etc., but there are many local words, and pure Chhattisgarhi verbs unfamiliar to Hindi literature. A perusal of the following extracts will give an idea of it :—

- (a) तुम करऊ जैसे जौन । हम हवैं सामिल तौन ॥
- (b) महापाच मन महँ अन्दाजे । हम ही हैं सम्मलपुर राजे ॥
- (c) राज कुमार दिये अन्ताजव । सोमला मन्दिर जाद विराजव ॥
- (d) एको निसर जान नइ पैछे । मूढ़में गड़गण कै जेहे ॥
- (e) क्या जानी क्या होय बोहैं काहे सिर बही
- (f) दहै वाट अकबर करेउ
सब पंचन मिल बाटे जौन । सो करतय तुझ को तौन ॥
- (g) चिमना चमूले चलो चाँदे सहर तब उखास भै ॥
- (h) कर-ते पुखर खरदा कुटी रजपूरिहा चौहान की ।
- (i) महाराज सत्तामत हाँक परोजब ही जयसिंह बधोरि दये तब ।
- (j) सरदार सिपाह बलाद सर्वांगे ।

Of course a number of songs and prayers, etc., exist, as they must in all languages, but there is no material to determine the dates of their composition. A collection of these has been made in a compilation called श्रीमतेश्वरी सेवा के गुटका or 'Songs in praise of Maiyā Bhawāni' by Sahityāchārya Rai Sahib Jagannāth, retired E.A.C., Bilāspur. The following quotations will show the language used in them :—

- (1) सावन सरल सारदा मैया हरियर बन चङ्गेश्वर ।
राखी भोजली पहिर महामाय भूलै सुघर हिंदोर ॥
- (2) सुरनर सुनि अर्घं लागि सब कविता तिनहिं कहैं सिर नाई ।

- (3) सेस गनेस आदि सब कविता बरनत होत न पार p. 50.
- (4) काकर हवै मैया लाल परवना काकर हवै दुइ हंसा भवानी जी के ।
- (5) एक बन नहके, दुसर बन नहके तौजे बन कोटा ओलिआवै हो माय ।
- (6) फूलन के ककनौ फूलन बनवरिया फूलन बँडटा विराजी ।
- (7) चन्दन पिटुलिया बैठक देके, आपन दुःख सुनातव ।
- आदर सहित जवाई मातुको, सुन्दर पान खवातव ॥
- (8) कहँवा उतारों डाँड़ी डोलवा कहँवा उतारो चंडोल ।
- आँगना उतारों डाँड़ी डोलवा परकी उतारों चंडोल ॥
- (9) लाल लंगूर माय-के लाल खड़ीवा बाबू राय-के चरन पन्हैया मखमल के ।
- लाल लंगूर-माय के लाल गुलेलवा बाबू राय-के हाथ में फूल है कमल-के ॥

Some songs indicate the names of their authors one of whom is no less a personage than Raja Amar Singh, the last king of the Raipur branch of the Haihaya dynasty, who lived about 1735 A.D.

Recently a move has been made to create a literature in Chhattisgarhi, the first man taking the field being Pandit Sundarlal of Rajim who came forward with a small poem on a popular theme. It was followed by Karmāgīt, Dadriā, Krishakbāl, Sakhā, Dil Bahlānēki Dawā, and a fine translation of Shakespeare's 'Comedy of Errors' named 'Bhūl Bhulaiyā.' The missionaries have also contributed some literature by translating the Christian Catechism and the Gospels according to St. Mark, St. Luke and St. John.

All the above have been published, but there is also some unpublished literature like Kavita-Kusum, Chhattisgarhi Rāmāyan, Chhattisgarhi Songs and Folk-Lore, Chhattisgarhi Proverbs, Swapna Sampatti Nawanyās, Chhattisgarhi Hānā, Children's Stories, Children's Song-Book, Gīyā, Chhattisgarhi Gitā Prawēsh and Chhattisgarhi Words and Phrases, of most of which the writer is the author, the last one being written by Mr. C. U. Wills, I.C.S.

In the Central Provinces Hindi is spoken by about 9 out of 16

Number of
Chhattisgarhi
speakers.

millions of people. Half of the Hindi speakers use the Chhattisgarhi dialect. Of course it is spoken within the boundaries of the Chhattis-

garh division very little being spoken outside of it. The aborigines who have forsaken their mother-tongue speak it in broken dialects which are distinguished by names of the castes or tribes who speak it. The most prominent of these are Binjhware, Baigani by Baigas, Sadri Korwa by Korwas of Jashpur, Bhulia by the weavers of Sonpur and Kalanga of Patna. The last two states are now transferred to Orissa. The dialects spoken are much impregnated with Oriya and are called Lariya instead of Chhattisgarhi. Of the same type is the dialect of Malis living in the Chandrapur-Padampur Zamindari of the Bilaspur district.

Chhattisgarhi Grammar.

ALPHABET.

Chhattisgarhi is commonly written in the Devanāgarī character. The alphabet of Chhattisgarhi is nearly the same as that of the Devanāgarī, with only a few changes and modifications which are included in the following table :—

Vowels.						
ः , Imperfect Vowel.	अ a	इ i	उ u	ऋ ṛi	Short	Simple vowels.
	आ ā	ई ī	ऊ ū		Long	
	ए e	ऐ āi	ओ o	औ āū	Short	Diphthongs.
	र ē	रे ai	ओ ō	औ au	Long	

Consonants.				
Mutes. स्यर्ष वर्ण ।	क k	ख kh	ग g	घ gh
	च ch	छ chh	ज j	झ jh
	ट ṭ	ठ ṭh	ड ḍ	ढ ḍh
	त t	थ th	द d	ध dh
	प p	फ ph	ब b	भ bh
Semi-vowels. अनाद्य	य y	र r	ल l	व w
Sibilant. उस ।			स s	
	ह h			
	· (Anuswāra), : (Visarga), * (Anunāsika).			

These may further be arranged according to the organs with which they are pronounced.

Chhattisgarhi Alphabet.

VOWELS.					CONSONANTS.							
SIMPLE VOWELS.			DIPHTHONGS.		CONSONANTS PROPER—THE FIVE CLASSES.					SEM-VOWELS.	SIBILANTS.	
Imperfect.	Short.	Long.	Short.	Long.	Un-aspirate.	Aspirate.	Un-aspirate.	Aspirate.	Un-aspirated nasals.			
Gutturals ..	ऀ ;	आ ā	अ a	इ i	उ ū	क k	ख kh	ग g	घ gh	ङ ṅ
Palatals	ई ī	ऋ ṛ	ॠ ṛī	च ch	छ chh	ज j	झ jh	ञ ñ	...	य y	...
Cerebrals or linguals	ट ṭ	ठ ṭh	ड, ङ ḍ, ṇ	ढ, ढ ḍh, ṇh	ण ṇ	न n	र r	...
Dentals	त t	थ th	द d	ध dh	...	ल l	...	स s
Labials	उ u	ऊ ū	औ āu	प p	फ ph	ब b	भ bh	म m	व v

* प्र, फ़, ब्र, षे	are Palato-gutturals (both guttural and palatal)	or uttered by the joint action of the throat and the palate.
+ ख़ा, ख़ौ, ख़ो, ख़ी	" Labio-gutturals (" guttural and labial)	" lips.
‡ द, त, दध, तध	" Dento-labial (" dental and labial)	" the teeth "

VOWELS.

The vowels च ri, ऋ ri च lṛu ॠ lṛū of Devanāgarī alphabet are never used in Chhattisgarhī. च ri in such words as ऋग्वेद ṛigvēda, ऋण ṛin, ऋतु ṛitu, ऋषि ṛiṣi, is pronounced रि ri or रु ru as the custom may be, and is written accordingly.

रिग्वेद rig-veda, The Rig-Veda. Some people pronounce it as रुग्वेद rug-veda.

रिन् rin debt.

रितु ritu season.

रिषी riṣi a sage. Some people pronounce it as रुषी ruṣi.

In tracts touching on the boundaries of Uria and Marathī-speaking districts, there is a tendency to pronounce च ri as रु ru following the Uria and Marāthī practice.

च ri in such words as अमृत amṛit, कृपा kṛipā, पृथ्वी pṛithwī, वृथा vṛithā, हृदय hṛiday, is pronounced and written as shown below :—

अमरित am^arit, ambrosia.

किरपा kir^apā, favour.

पिरथी pir^athī, world; also पुरथी pur^athī.

विरथा bir^athā, useless; also बुरथा bur^athā.

हिरदे hir^adē, heart.

Similarly ढृष्ण ṛiṣṇā, desire, becomes तिसना tis^anā, कृष्ण Kṛiṣṇa, 'God Kṛiṣṇa,' किसना Kis^anā, and वृन्दावन bṛindāwan, name of a town, बिंदरावन bīdarāban which apparently is another form of बिंद्रावन bindrāban.

The short च ri has however been retained in view of the fact that it is likely to be used by the writers of Chhattisgarhī books for which the present age exhibits a tendency.

The ten remaining vowels namely अ a, आ ā, इ i, ई ī, उ u, ऊ ū, ए ē, ऐ ai, ओ ō औ au of the Devanāgarī alphabet are not sufficient to express all the sounds and utterances peculiar to Chat-

tisgarhī. Hence an addition of what looks quite a novelty has been made on the plan adopted by Dr. Hoernle for Hindi.* Unlike the Sanskrit phonetic system, the vowel diphthongs have short forms in Chhattisgarhī together with a neutral or imperfect vowel, for which the symbols adopted are as follows :—

ॢ	e	for	short	ए	ē.
ॣ	āi	for	,,	ऐ	ai.
ओ	o	for	,,	औ	ō.
औ	āū	for	,,	औ	au.
ः	,	for	the	imperfect	vowel.

When vowels are joined with consonants as non-initials they take an abbreviated form as follows :—

Non-initial :—	ः,	—,	।,	ि,	ी,		
Initial	—,	अ,	आ,	इ,	ई,		
Non-initial	ॣ,	ॡ,	ॢ,	ॣ,	ॢ,	ॢ,	ॢ,
Initial	उ,	ज,	चट्,	ॢ,	ए,	ॣ,	ए,
Non-initial	ी,	ी,	ी,	ी,			
Initial	औ,	औ,	औ,	औ,			

The neutral or imperfect vowel never occurs in the beginning and hence has no initial form. The short 'a' अ has no non-initial form as it is inherent in the consonant, which could not be pronounced without it. When it is necessary to indicate the mere consonant, an oblique stroke, called the *virāma*, or stoppage, is appended to the consonantal sign; thus क 'ka,' क् 'k.' The manner of writing the non-initial signs may be seen from the following examples :—

क	k'	क	ka,	का	kā,	कि	ki,	की	kī,	कु	ku,	कू	kū,
के	ke,	के	kē,	कै	kāi,	कै	kai,	को	ko,	को	kō,		
कौ	kāū,	कौ	kau,	कं	kaṁ	कं	kā,	कः	kaḥ.				

* The Beharī-Hindī or the Eastern Hindī of Dr. Hoernle comprises —

(i) Bhojpurī, Maithilī and Māgadhī, the dialects of Benares, Tirhut and Bihar respectively.

(ii) Baiswārī or Awadhī in which the world-renowned poet Tulāsī Dās wrote his immortal work the 'Ramayan.'

“The neutral or imperfect vowel is the shortest possible vocal utterance, and very obscure in its character. It may be compared to the English ‘u’ in but; but it is shorter and more indistinct, like the vowel in the final syllables ‘ble’ or ‘tre’ as in amiable, centre, or like o in the word Brighton (Bright’n).” * The ‘imperfect vowel’ is called the ‘voice-glide’ by the English phonetists.” †

An imperfect vowel may occur in the middle of a word, or at the end of a word. In the former case it can only occur between two consonants, in the latter case only after a consonant. It can therefore never occur after or before any vowel, nor does it ever commence a word. The following examples will show the use of the five special vowels :—

: Imperfect ,

घरः	ghar', a house	} The imperfect vowel is pronounced often in rustic speech.
बनः	ban', forest	
घोड़.वा	ghor'wā, a horse	
बघ.वा	bagh'wā, a tiger	

प्र e

बड़-प्रकन bar-ekan—biggish ; rather big.

कोरी-प्रकन kōri-ekan—about a score.

बेट.वा bet'wā son.

मन.खे man'khe person.

जैव.नार jew'nār feast, dinner.

नैव.ता new'ta invitation.

ऐ ăi

जैसन jāisan as.

तैसन tāisan so.

ओ o

ओढ़.ना orh'nā clothes.

कोलिहा kolihā a fox.

* A comparative grammar of the Gaudian Languages, by Dr. Hoernle, p. 4.

† See Mr. Sweet's Hand-Book of Phonetics, § 200.

मोट.रा	moṭ'rā	a bundle.
छोट.का	chhoṭ'kā	young.
औ	āū	
नौकर.री	nāūk'ri	service.
औ	āū	and.
और	āūr	and.
धाँड़.वाहौ	dhāū'r'wāhaū	I shall cause him to run.

CONSONANTS.

All the consonants as shown in the table elsewhere are in use in Chhattisgarhī except ड ṇ, झ ṇ, ण ṇ which by long usage have been changed to न n. The first two never stand alone, appearing always as a conjunct letter with letters of their own class. ण ṇ however occasionally stands alone, though not as an initial, as in रण ran 'battle,' चाणक्य Chāṇakya 'name of a learned politician,' रामायण rāmāyaṇ—'Rāmāyaṇ,' चरण charaṇ 'feet,' but it is invariably changed to न n. These consonants are retained as they are likely to be used in written literature of Chhattisgarhī which is now growing up as referred to before.

Like Braj-bhāṣā, श sh and ष ṣ of the Nāgarī alphabet have been changed to स s and ख kh respectively, and hence they have not been shown in the table. ष ṣ, in most cases is pronounced like स s instead of ख kh; the use of the former being confined to the educated while that of the latter to the rustic. Thus

शीत shīt, cold is pronounced सीत sit.

देश dēsh, country ,, देस dēs.

खुशी khushī, pleasure ,, खुसौ khūsī.

भाषा bhāṣā, language ,, भाखा bhākhā (by the uneducated) ;

,, भासा bhāsā (by the educated).

दोष dōṣ, fault ,, दोख dōkh (by the uneducated) ;

,, दोस dōs (by the educated).

वर्षा varṣā, rain is pronounced बरखा barkhā (by the uneducated).

„ बरसा barsā (by the educated).

विष viṣ, poison

„ बिख bikh. or बिस bis.

Exception.—In the word शेष-नाग sheṣ-nāg ‘the serpent of eternity,’ ष ṣ is always pronounced स—thus सेश-नाग sēs-nāg. Similarly we have विसेश * bisēs for विशेष vishēṣ ‘very much,’ सेश sēs for शेष shēṣ ‘remainder or residue,’ and असाढ़ āsāṛh for आषाढ़ āṣāṛh ‘month of Āsāṛh.’ ष of the word ओषधि ōṣadhi ‘medicine’ never becomes स ‘s.’ It is always pronounced like ख kh—thus ओखद ōkhad (a corruption of ओषधि) ।

In Chhattisgarhī the conjunct consonants क ksh, त tr, and ज jn of the Nāgarī alphabet are usually separated and assume the following form :—

क ksh takes the form of क् khh or ख kh. Thus :—

केश kshem becomes केश chhem or खेश khem, safety,

कषेपक kshepak, कषेपक chhepak, a spurious or an interpolated passage.

त tr takes the form of तर tar or तर ttar. Thus :—

मंत्र mantra becomes मंतर mantar, hymn or spell.

चरित्र charitra „ चरितर chharittar, character.

नक्षत्र nakshatra „ नक्षतर nachattar, a star.

राक्षस rākshas „ राक्षस † rāchchhas, a demon.

* The elision of a medial imperfect vowel produces a conjunct consonant. We have बिनती bintī for बिन-ती bin’tī ‘request, petition’; गिन्ती gintī, for गिन-ती gin’tī ‘counting, numbering’; खन्ती khañtī for खन-ती khañ’tī ‘digging’; पन्ती pañtī for पन-ती pañ’tī, a great-grandson; चलती chaltī or चलतू chaltū for चल-ती or चल-तू in movement, in use, as in ए-हर चलतू नागर ay (E-har chaltū nāgar ay) ‘this is a plough in use,’ कोरी a whip; सुरी fried rice; गर्रा storm, धुर्रा dust may also be mentioned here.

† Also राकस rākas or रकसा rak’sā.

ज्ञ jñ takes the form गियं gīy or गग gg. Thus :—

ज्ञान jnyān becomes गियान gīyān, knowledge.

यज्ञ yajn ,, जगग jagg, sacrifice.

It may not be out of place here to note the ordinary changes which vowels and consonants undergo in the mouths of Chhattisgarhis, in words derived from Sanskrit or sources other than the dialect proper.

(a) The initial short अ 'a' is elided. Thus :—

non-Chhattisgarhi word.

Chhattisgarhi word.

अगस्ति agasti

गस्ती gastī, a tree by that name.

अहंकार ahamkār

हंकार hamkar, pride, envy.

अरूसा arūsā

रूसा rūsā or अरूसा arūsā, the

shrub वासक wāsak.

(b) (i) The initial short अ is lengthened. Thus :—

अक्षर akshar

आखर ākhar, a word.

अद्रख adrakh

आदा ādā, ginger.

जप jap

जाप jāp, muttering prayers.

जगह jagah

जागा jāgā, place.

नव nawa

नावा nāwā, new.

अधिक adhik, more

आधिक ādhik (dear, unique).

(ii) The final अ is lengthened. Thus :—

ईंट īṭ

ईटा itā, a brick.

पथर patthar

पथरा patharā, stone.

(c) The initial medial or final अ in some words becomes इ :

तप्त tapta

तिपत tipat, hot.

तीर्थ thīrth

तिरिथ thirith, a holy place ;

न्याय nyāy,

नियाय niyāy or नियाब niyāw,

justice.

पूँह pūchh

पूँही pūchhi, a tail.

फरियाद phariyād	फिरयाद phiryad, complaint.
मध्यम madhyam	मद्धिम maddhim, middle.
मिश्र mishra	मिसिर misir, a surname of Brah- mans.

(d) The initial medial or final अ change into उ ।

जबाब jabāb	जुआब juāb, answer.
मुँह mūh	मुँह mūhū (also मुहँ mūhū), mouth, face.
समझ samajh	समुझ samuḥh, sense, wit.
सूर्य sūrya	सुरुज suruj, the Sun.
हुक़्म hukm	हुकुम hukum, order.

The long आ is sometimes shortened. For example :—

आकाश ākāsh	अकास akās, sky.
आधार ādhār	अधार adhār, support.
आनन्द ānand	अनन्द anand, joy.
आल्लाह ālhād	अहलाह ahalād, delight, joy.
आलाप ālāp	अलाप alāp, talking.
आषाढ़ āṣārḥ	असाढ़ aṣārḥ, month of A'sarḥ
आशिष āshiṣ	असीस asīs, benediction.
आज्ञा ājnā	अग्याँ agyāँ, command.
काका kākā	कका kākā, uncle.
तालाव tālaw	तलाव talāw, a tank.
नारायण nārāyan	नरायन narāyan or नरायन narāen, God Nārāyan.
मासा māmā	मसा mamā, maternal uncle.

Sometimes this change takes place in the medial long आ ।

महाराज mahārāj	महराज mahrāj, Sire or Sir.
चमार chamār	चमरा chamrā, a shoe-maker.
पलास palās	परसा parsā or पलसा palsā, the palās tree.

Sometimes इ changes into अ ।

इमली imali	अमली* amali, tamarind.
इत्र itra	अत्तर attar, otto or att'ar.
मुक्ति mukti	मुकुत mukut, also मुकती mukti, salvation.
मूर्ति mūrti	मुरित murit, also मुरती murti, image.
शक्ति shakti	सकत sakat, also सकती sakti, power.
हानि hāni	हान hān, loss.

Sometimes इ is lengthened.

मुनि muni	मुनी muni, a sage.
किस्सा kissā	कीसा kisā, a story.
दिया diyā	दीया diyā, a lamp.
भूमि bhūmi	भुम्मी bhummi, the earth.

Sometimes ई is shortened.

ईश्वर iśhwar	इसबर isbar, God.
ईमान imān	इमान imān, faith.
ईर्षा irṣā	इरखा irkhā, envy.

Sometimes उ changes to अ ।

पशु pashu	पस pas, an animal.
हज़ूर huzūr	हजूर hajūr, your honor.
कुस्तर kusūr	कस्तर kasūr, offence.

Sometimes उ is lengthened.

उच uch	ऊँच ūch, high.
प्रभु prabhu	परभू par'bhū, lord.
गुरु guru	गुरू gurū, preceptor.
साधु sādhu	साधू sādhū, a hermit.

* The Sanskrit word is अम्लीक 'amalikā.'

Sometimes उ changes to ओ ।

जुगनू jug'nū

जोगनी jog'nī, glow-worm.

Sometimes 'ज' is shortened.

मूर्ख mūrkh

मुर्ख murukh, a fool.

मूर्ति mūrti

मुरती murti, image.

पूर्व pūrv

पुरब purub, East, former.

कानून kānūn

कानुन kānun, law.

It has already been stated that ऋ changes to रि of which examples have already been given.

Sometimes ए* is shortened to ए ।

बरेठ barēṭh, a washerman,

बरेठानिन bareṭh'nin, a washer woman.

रेंगिस rēgis, (he) walked,

रेंगाइस 'rēgāis,' he caused one to walk.

करें karē, let (him) do,

करें karēw, (I) did.

Sometimes ऐ is shortened.

जैसे jaisē, as,

जैसन jāisan, as.

तैसे taisē, so,

तैसन tāisan, so.

Sometimes औ is shortened.

गोट gōṭh, a talk,

गोटियावब goṭhiyawab, to talk.

ओढ़ oṛh, to cover,

ओढ़ना oṛh'nā, clothes.

घोड़ा ghōṛā, a horse.

घोड़वा ghorāwā, a horse.

At other times औ changes to उ ।

होशियार hōshiyār, wise.

उसियार husiyār, wise.

* Sometimes औ is shortened.

कौवा kauwā, a crow.

कौवाय kăūwāy, puzzled.

* Generally with derivatives. Sometimes ए becomes अ, as in गेहूँ gēhūँ
गहूँ gahūँ, wheat.

गौंटी gaūṭī, .

village-headmanship,

गौंठिन gāūṭin, wife of a village
headman or a malguzar
(Gountiā).

Some noticeable changes met with in consonants are briefly
noted below :—

क	becomes	ख ।
कन्धा kandhā	,,	खाँध khāṁdh, shoulder.
इलाका ilākā	,,	इलाखा ilākhā, elākā or tract.
क	,,	ग ।
शाक shāk	,,	साग sāg, vegetable.
प्रकट prakat	,,	परगट par'gaṭ, manifest.
भक्त bhakt	,,	भगत bhagat, a devotee.
भक्ति bhakti	,,	भगती bhag'ti, devotion.
आकाश-दीप ākāsh-dīp	,,	अगास-दीया agās-diṡyā, a beacon.
शोक shōk	,,	सोग sōg, sorrow.
ख	,,	क ।
बखशीश bakhshish	,,	बक.सीस bak'sis, a gift or reward.
ग	,,	क ।
बन्दगी bandagī	,,	बँदकौ bādaki, service.
ज	,,	द ।
कागज kāgaz	,,	कागद kāgad, paper.
तकाजा takāzā	,,	तकादा takādā, demand.
ट	,,	र ।
ललाट lalāṭ	,,	लिलार lilar, forehead.
ड़	,,	र ।
झगड़ा jhag'rā	,,	भगरा jhag'rā, quarrel.
पापड़ pāpar	,,	पापर pāpar, a thin round cake of a special preparation of 'urd.'

पड़ोसी parōsi	becomes	परोसी parōsi, a neighbour.
जूड़ा jūrā	,,	जूरा jūrā, top-knot.
पीड़ा pīrā	,,	पीरा pīrā, pain.
त	,,	द ।
रास्ता rāstā	,,	रसदा ras'dā, way, road.
द	,,	ड ।
दण्ड dand	,,	डण्ड ḍand, punishment.
दीठ dīṭh	,,	डीठ ḍīṭh, sight.
द	,,	ध
दौड़ dāṭṭ	,,	धौड़ dhāṭṭ, run.
न	,,	ल ।
नीम nīm	,,	लीम lim, the Nīm tree.
नील nīl	,,	लील lil, indigo.
फ ph	,,	प p.
सफेद saphed	,,	सपेत sapēt, or सुपेत supēt, white.
ब b	,,	प p.
खराब kharāb	,,	खराप kharāp, bad.
शराब sharāb	,,	सराप sarāp, wine.

But in दुग्धा dug'dhā, doubt, we have ग g for ब b from दुवधा dub'dhā, doubt.

ब	becomes	भ bh.
मनसूबा mansūbā	,,	मनसूभा man'sūbhā, intention.
अबरक abrak	,,	अभरख abh'rakh, mica.
य	,,	ज j.
यश yash	,,	जस jas, fame.
योग yōg	,,	जोग jōg, concentration of the mind.

मयूर mayūr	becomes	मजूर majūr or मँजूर mājūr, a peacock.
संयोग saṁyōg	„	संजोग saṁjog, opportunity ; chance.
वियोग viyōg	„	बिजोग bijōg, separation.
यथायोग्य yathāyōgy	„	जथाजोग jathājō'g, suitable, proper.
यन्त्र yantra	„	जंतर jaintar, an amulet.
यादव yādaw	„	जादेँ jādō, a descendant of Yadu ; name of God Kṛiṣṇa.
यात्रा yātrā	„	जातरा jāt'rā, journey ; a fair.
यजमान yajmān	„	जजमान jajamān, a host, patron.

But the final * and sometimes the medial य do not change into ज ।

As in अत्याचार atyāchar, irreligious, conduct ; oppression ; आय āy, income ; उपाय upay, means, remedy ; गाय gāy, a cow ; जय jay, victory ; दया-मया daya-mayā, mercy and affection ; which remain unchanged.

Other similar examples are—

प्रयाण prayāṇ which becomes पयान payān, departure ; a march ; प्रलय pralay, परले par'lē, destruction ; any extensive devastation ; शयन shayan, सयन sayan, sleeping ; समय samay, समे samē, time ; हथियार hathiyār, हँथियार hāthiyar, a weapon ; होशियार hoshiyār, हुसियार husiyār, wise.

In such words as न्याय (नियाय) ; त्याग tyāg (तियाग tiyāg) abandonment, व्याकुल vyākul (बियाकुल biyākul) bewildered or afflicted, पास

* *Exception.*—सरयू sarayū, the river Sarayu, becomes सरजू. So also शय्या shayyā, bed, becomes सज्जा sajjā (also सज्या sajyā) ; सूर्य sūrya, the Sun, becomes सुरज suruj.

pyās (पिपास piyās) thirst, प्यार pyār (पियार piyār) love, व्यर्थ vyarth (वियर्थ biyarth or विचर्थ) useless, vain, व्याकरण vyākaran (बियाकरण biyākaran) grammar, etc., the initial conjunct य does not change to ज ।

In some cases the final य changes into ई, ए, ऐ or ओ as in इन्द्रौ for इन्द्रिय indriy, organ; नेम nēm for नियम, a rule or precept; समे for समय samay, time; संसे or संसो for संशय saṁshay, doubt; नैन for नयन nayan, eye; गैन for गयन्द, elephant, and so on.

The final and medial य y in some words is elided. Thus:—

असंख्य asaṁkhy	becomes	असंख asaṁkh, innumerable.
नित्य nitya	„	नित nit or नित्त nitt, always.
भाग bhāgy	„	भाग bhāg, destiny; fate.
सत्य * satya	„	सत sat or सत्त satt, truth.
प्रयोजन prayōjan	„	परोजन parojan, use, need.
प्रयोग prayōg	„	परोग parōg, use; application.
प्रयाग Prayāg	„	पराग Parāg or प्राग Prāg, Allahabad.
र r	„	न n.
परमेश्वर parmēshwar	„	पनमेश्वर panmesar, God.

The final and medial

ल l	becomes	र r.
फल † phal	„	फर phar, fruit.

* In पीड़ा यथा 'pīrā-vyathā' व्य changes to ब, पीरा-यथा pīrā-bathā, pain and disease; व्यापार vyāpār becomes बैपार baipār, trade and व्यय vyay बै bai expenditure.

† फल in the sense of result does not change to फर as in the following:—

ओ अपन पाप के फल आपे पा जाही ।

o apan pāp kē phal āpē pā jāhī.

He will himself get the fruit of his sin,

धूल dhūl	becomes	धूर dhūr, dust.
दिवाली dewālī	„	देवारी dewārī, the Dewali festival.
डाल dāl	„	डार dār, branch.
कपाल kapāl	„	कपार kapār, forehead.
बादल bādāl	„	बादर bādar, cloud.
बबूल babūl	„	बमूर baṁūr, the Babul tree.
तलवार tal'wār	„	तरवार tar'war, a sword.

The initial व v of a tatsama* always changes into ब b.

वचन wachan	becomes	बचन bachan, speech.
वश wash	„	बस bas, power; control.
विचार wichār	„	बिचार bichār, thought.
विफल wiphal	„	बिफल biphal, fruitless.
विरोध wirōdh	„	बिरोध birōdh, enmity; quarrel.

The medial व v also changes to ब b.

विवाद wiwād	becomes	बिबाद bibād, contest.
विवेक wiwek	„	बिवेक bibek, discrimination.

Exception.

पवन pawan, air.
रावन Rāwan, The demon-king of Lankā.
सावन Sāwan, the month of Sāwan.
देवता† dēw'ta, a deity.
भुवन bhuwan, world.

प्रतेक हिन्ती बिन्ती करे-के का फल होइस!

Etek hintī bintī karē-kē kā phal hōis.

What was the result of so much request and entreaties!

* तत्सम are those words which retain their original Sanskrit forms, as राजा rājā, a king; भ्राता bhrātā, a brother; खेत (खेत्) khetar, a field; दक्षिण (दक्षिण) dakhin, south or right; आज्ञा (आज्ञा) āgyā, an order.

तद्भव (tadbhawa) are those words which are derived from Sanskrit but have changed their forms, as, राय rāy, a king; भाई bhāī, a brother; खेत khēt a field; दक्षिण dahin, south or right; आन (आज्ञा) ān, an order.

† Cf. Tadbhawa word नैवता newata, invitation.

The final व v assumes the form of ओ o which combines with the preceding letter.

माधव Mādhaw	becomes	माधो Mādhō, name of God Kṛishna.
यादव Yādaw	,,	जादो Jādō, name of God Kṛishna.
दानव dānaw	,,	दानो dānō, a demon.
उपद्रव upadraw	,,	उपद्रो upad'rō, violence; injury.
भैरव bhairaw	,,	भैरो bhaīro, a form of Siva.

The final व when preceded by आ or ए retains its natural sound; as in भाव bhāw, rate, manner; देव dew, deity; सेवा sēwā, service; and महादेव mahādēva, God Mahadeva.

In rustic speech there is a tendency of dropping the final व when it is preceded by आ or ए*. For example, भाव is pronounced as भा; देव as दे; and महादेव as महादे.

This dropping of the final व is found in many tadbhawa words also, as गाँव gāw is pronounced गाँ gā, a village; नाँव nāw, नाँ nā, name; छाँव chhāw, छाँ chhā, shadow.

But न्याव nyāw, justice and दाँव dāw, a bet, are exceptions;

cf. पासा परे सो दाँव	राजा करे सो न्याव
pāsā parē sō dāw	rājā karē sō nyāw

श is changed to स, and ष to ख and ष respectively as already referred to before.

स is changed to क and vice-versa.

सीता Sita	हीता Chhitā, name of the queen of Rājā Rāmachandra.
सींचना sīchanā	छींचना chhīchanā, to sprinkle.
सौंचाना saūchānā	छौंचाना chhaūchānā, to wash after stools.

* In उपवास upavās व though medial is dropped and the word assumes the form of उपास upās, fasting.

कींका-काँवर chhikā-kāwar सींका-काँवर sika kāwar, net and stick to carry loads with.

ह changes to अ and combines with the preceding letter and *vice versa*.

महसूल mahsūl	मासूल māsūl, tax.
आफू āphū	हाँपू hāpū, opium.
अफीम aphim	हफीन haphin, opium.

ह changes to र and combines with the preceding letter and *vice versa*.

कचहरी kach'hari	कहरी kachhēri or कचेरी kachēri, court; hall of justice.
लहसुन lahasun	लेसुन lēsun, garlic.
जेल jēl	जहल jahal, jail.

The conjunct letters are usually separated. For instance,

चरित्र charitra becomes	चरितर charittar, conduct.
यन्त्र yantra „	जंतर jamtar, an amulet.
मन्त्र mantra „	मंतर manitar, hymn or spell.
ध्यान dhyāna „	धियान dhiyān, meditation.
ज्ञान jnāna „	गिँयान giyān, wisdom.
विघ्न vighna „	विघन bighan, an obstacle.
रत्न ratna „	रतन ratan, jewel.
शब्द shabda „	सबद sabad, a sound ; a word.
लग्न lagna „	लगन lagan, an auspicious hour.

This rule does not apply in the case of conjunct letters where the first one is a nasal, as अङ्ग ang, body, चञ्चल chañchal, moving, मण्डल maṇḍal, circle, गन्ध gandh, fragrance, सम्भू (शम्भु) sambhū, God Shambhu or Mahadeva.

Many initial conjunct letters change to a single predominating letter, as

स्वरूप swarūp becomes	सरूप sarūp or सुरूप sūrūp, shape.
सभाव swabhāw „	सभाव sabhāw or सुभाव subhāw, nature.

ज्वर jwara	becomes	जर jar, fever.
स्थापना sthapanā	„	थापना thāpanā, installation.
ब्राह्मण Brāhmaṇa	„	बान्हन bāmhan, a Brahman.
स्वर्ग swarga	„	सरग sarag, heaven.
ध्वजा dhvajā	„	धजा dhajā, a banner.
प्रह्लाद prahlāda	„	पहलाद pahalād. A famous devotee.
ताम्र tāmra	„	ताम tām, copper.
ग्राम grāma	„	गाम gām (गाँ गाँ), a village.
स्थान sthāna	„	थान thān, a place.
स्टेशन stēshan	„	टेसन tēsan, a station.
भ्रमर* bhramara	„	भँवर bhāwar, large black bee.

The repha is altered to a full र r as—

धर्म dharma	धरम dharam, religion ; good works.
कर्म karma	करम karam, action ; fate.
मर्म marma	मरम maram, secret ; truth.
कीर्ति kīrti	किरती kir'ti, fame.

In some words any of their letters is doubled.

अमर amar	अम्मर ammar, immortal.
बदी badi	बदो baddi, evil.
अकेला akēlā	अकेल्ला akēllā, alone ; single.
अधर adhar, firmament	अधधर adhdhar, aloof ; separate.
निलज† nilaj	निक्कज nillaj, shameless.
पता patā	पत्ता pattā, trace.

Some words take irregular forms.

वत्सर vatsara	बकर bachhar or बक्कर bachhchhar, a year.
बादशाह bādshāh	बाच्छाय bāchchhāy or बाच्छा bachchhā, an Emperor.

* But भ्रम bhram, misapprehension, is pronounced भरम bharam.

† निर्लज becomes निरलज

इन्स्पेक्टर inspēkṭar	इन्स्पेटर inispēṭṭar or निस्पेटर nispēṭar, an Inspector.
तहसील tahsil	तसौल tasīl, a Tahsil.
स्कूल skūl	इसकोल iskōl or इसकुल iskūl, a school.
श्लोक shloka	इसलोक islōk or सुलोक sulōk, stanza.
श्लेषा shleṣā	असलेसा aslēṣā or असलेखा aslēkhā, a zodiacal sign.
जिह्वा jihwā	जिभ्या jibhyā or जिभिया jibhiyā, tongue.
व्यवस्था vyawasthā, arrange-	बेवस्था bewasthā, calamity ; reverses ment ; state of things. in life ; changes.
पुरोहित purōhit	उपरोहित uprōhit, a priest.
रुमाल rūmāl	उरमाल ur'māl, a handkerchief.
वृथा vrithā	अविरथा abirthā, vain ; useless.
मुकुट mukut	मटुक maṭuk, a crown.
इच्छा ichchhā	हिच्छा hīchchhā, wish ; desire.
जिन्दगानी jindagānī	जिनगानी jingānī, life ; career.
पक्षी pakshi	पंखी paṁchhī, a bird.
मित्र mitra	मिन्तर mintar, a friend.

As in Bihārī Hindi, some Chhattisgarhī words have three forms,—short, long, and redundant. In all the three forms they are identical in meaning with a few exceptions. वा wā (feminine या yā) is added to the short form to make it long and a further addition of a ना nā (feminine नौ nī) to the long form gives its redundant form. For example—

	Short.	Long.	Redundant.
Mas.	टूरा ṭūrā	टुरवा ṭur'wā	टुरवना ṭuraw'nā, a lad.
Fem.	टूरी ṭūrī	टुरिया ṭuriyā	टुरवनौ ṭur, a lass.
Mas.	घोड़ा ghōṛā	घोड़वा ghor'wā, a horse.	
Fem.	घोड़ी ghōṛī	घोड़िया ghoriyā, a mare.	

पीला pilā	पिलवा pil'wā	पिलवना pilawnā
		पिलौना pilaunā, whelp; a young one.

The long and redundant forms generally imply contempt, the latter in a greater degree.

The redundant form is confined to a few words and used rarely. Below are given short and long forms of some common words :—

Short.	Long.
हार hār, a necklace.	हारवा har'wa, a garland.
बाघ bāgh	बाघवा baghwā, a tiger.
रूख rūkh	रूखवा rukh'wā, a tree.
फूल phūl	फूलवा phulwa, a flower.
मोर mōr	मोरवा morwā, a peacock.
सोनार sonār	सोनरवा sonarwā, a goldsmith.
गुल्ले gulēl	गुल्लेवा gulel'wā, a bow.
बेटा bēṭā	बेटवा beṭ'wā, a son.
आमा āmā	अमवा amwā, mango.
कीरा kīrā	किरवा kirwā, an insect.
राजा rājā	रजवा raj'wā, a king. [ankles.
चूरा chūrā	चुरवा churwā, a brass band worn on

Some words ending in आ, या or वा form their long form in ना, thus,

सुआ sūā	सुअना suanā, a parrot.
दीया diyā	दियना diyanā, a lamp.
परेवा parewā	परेवना parewnā, a pigeon.
छाती chhāṭi	छतिया chhatiyā, breast.
पती pāti	पतिया patiyā, a letter.
नदी naddi	नदिया nadiyā, a river.
पानी pāni	पनिया paniyā, water.
बेटे bēṭi	बेटिया beṭiyā or बिटिया biṭiyā, daughter.
मछरी machhri	मछरिया machhariyā, fish.

छेरी chhērī	छेरिया chheriyā, a she-goat.
सिपाही sipāhī	सिपहिया sipahiyā, a sepoy.
माली māli	मलिया maliyā, a gardener.
भाई bhāi	भइया bhaiyā or भैया bhaiyā, a brother.
भोजाई bhaujāi	भोजइया bhaujaiyā or भोजैया bhaujaiyā. elder brother's wife.
तेली tēli	तलिया teliyā, an oilman,
खड़ाक kharākū	खड़उवा khadauwā or खड़ौवा kharauwā, a pair of sandals.
दुलरू dularū	दुलरुवा dularuwā, affectionate.
नाक nākū	नउवा nauwā or नौवा nauwā, a barber.
भालू bhālū	भलुवा bhaluwā, a bear.

The feminine forms of some nouns take इया to form their long forms.

कोटिन kostin	कोटिनिया kostiniyā, the wife of a weaver.
रौताइन rautāin	रौतिनिया rāūtiniyā, the wife of a milk-man.
गाय gāy	गइया gaiyā or गैया gaiyā, a cow.

Some words take irregular forms.

गोंड gōṛ,	गोंडिया gōṛiyā, a Gond by caste.
लोटा lōtā,	लोटिया loṭiyā, a water vessel.
क़्वार kēwār	क़वरिया kēwariyā, a door.

When in a *taḍbhawa* word a long vowel, owing to inflection, conjugation or other cause, finds itself in the antepenultimate or other earlier syllable, that vowel is shortened. Thus the long form of आम़ा āmā, a mango, is अम़वा am'wā, and of घोड़ा ghōṛā, a horse, is घोड़वा ghor'wā.

NOUNS.

FORMATION OF NOUNS.

(*Secondary and other Nominal Suffixes*).

Secondary suffixes form nouns from other nouns, as distinct from primary suffixes which form them from roots.

The examples of primary suffixes are as follows :—

From बोख बोल, speak, we have बोखैया bolaiyā, a speaker.

„ राख rākh, keep „ रखवार rakh'wār, a keeper.

„ खा eat „ खवैया khawaiyā, an eater.

„ गिजर gijar, laugh „ गिजरा gij'rā, one who laughs.

Primary suffixes will be found discussed later on.

The secondary suffixes used in Chhattisgarhi are detailed below :—

(a) हा hā feminine ही hī, signifies a person connected with anything.

Examples.

डहरहा daharhā, a traveller from डहर dahar, a road.

घोड़ा ghorhā, a rider „ घोड़ा ghōrā, a horse.

बजरहा	} Fem.	{	a marketer; a petty shop-keeper;
bajarhā			a man bound for a bazar to make
बजरिहा			purchases; from बजार bajār, a
bajarihā			market.

रधहा redhā, fem. रधही redhī, a quarrelsome fellow; from रध redh, quarrel.

कहरिहा kachherihā, a court-going fellow; one who is notorious for litigation; from कहेरी kachhērī, a court.

गवहा gāwaihā, a villager, from गवई gāwai, a village.

रोगहा rogahā, fem. रोगही rōgahī, diseased; from रोग rōg, disease.

टोन्हा ṭonhā, fem. टोन्ही ṭonhī, a wizard; from टोना ṭonā witchcraft.

जवरीहा jāwarihā, a companion of equal age, from जावर jāwar, a mate.

कवरीहा kāwariha, a coolie, from कावर kāwar, a stick with a suspender attached to each end, to carry loads with.

मसलहा masalhā, a spiced curry, from मसाला masāla, spices.

रयपुरिहा raypurihā, fem. रयपुरहिन् raypurhin, a man of or from रायपुर Rāypur.

(b) अई aī or आई āī, added to adjectives forms Abstract nouns.

Examples.

करु karū, acrid,	करुअई karuāī, acridity.
सुन्दर sundar, beautiful,	सुन्दरई sundarāī or सुँदरई sūndarāī, beauty.
चतुर chatur, wise,	चतुरई chaturāī or चतुराई chaturāī, wisdom.
मूख mūrukh, foolish,	मूखाई mūrukhāī, foolishness.
बरपेल barpēl, rash,	बरपेलाई barpelāī, rashness.
सुम sūm, miser,	सुमाई sumāī or सुमई sumāī, miserliness.
ठण्ड ṭhandh, cold,	ठण्डाई ṭhandhāī, coldness; that which produces a cooling effect.

(c) पा pā or पन pan, added to adjectives forms Abstract nouns.

Examples.

बूढ़ा būrḥā, old,	बूढ़ापा burḥāpā, old age.
अमट ammaṭ or	अमटपन ammaṭpan, or
आमट āmaṭ, sour.	आमटपन āmaṭpan, sourness.
लुचा luchchā, profligate,	लुचपन luchpan, profligacy
बड़ bar, great	{ बड़पन barpan, { बड़ापन barāpan, { बड़प्पन barappan, greatness.
छोट chhōṭ, young,	छोटपन chhōṭpan, young age.

(d) Diminutives are formed by using the feminine termination ई i. More often the feminine long form in इया iyā is used. ली is also used in some places where the words end in वा wā.

Examples.

डोला dōlā, palanquin.	डोली dōli, also डोलिया doliyā, a petty palanquin.
टुकना ṭuk'na, a basket	टुकनी ṭuk'nī, a little basket.
लोटा lōṭā, a water-vessel,	लोटिया loṭiyā, a little water-vessel.
लोढ़ा loṛhā, or	लोढ़िया loṛhiyā, or
लोढ़वा lōṛh'wā, a pestle.	लोढ़ली loṛh'li, a small pestle.
ठँकवा ṭhēk'wā, an earthen vessel.	ठँकली ṭhēk'li, a small earthen vessel.
पीढ़ा pīṛhā, or	पिढ़िया pīṛhiyā, or
पिढ़वा pīṛh'wā, a wooden board.	पिढ़ली pīṛh'li, a small wooden board.
चुटका chuṭ'ka, a toe-ring.	चुटकी chuṭ'kī, a small toe-ring.
लुगरा lugaṛā, cloth worn by women,	लुगरौ lug'rī, a smaller piece of cloth.

(e) आस ās, added to adjectives forms Abstract nouns.

Examples.

मीठ mīṭh, sweet.	मिठास mīṭhās, sweetness.
जूड़ jūr, cold.	जूड़ास jūrās, coldness.
सुधā sūdhā or सुद्धā suddhā,	सुधास sudhās, simplicity.
simple.	

(f) वाला wālā, fem. वाली wāli, added to nouns forms nouns signifying possession.

Examples.

धन dhan, wealth.	धनवाला dhanwālā fem. धनवाली dhanwāli, a wealthy person.
इज्जत ijjat honor; respect.	इज्जतवाला ijjatwālā fem. इज्जतवाली ijjatwāli, a respectable person.
घर ghar, a house.	घरवाला gharwālā, fem. घरवाली gharwāli, the owner of a house.

गाड़ी gāri, a cart. गाड़ीवाला gāriwālā, a cartman, fem. गाड़ीवाली gāriwālī, a cartwoman.

बिचार bichār, विचारवाला bicharwālā, fem. बिचारवाली bicharwālī, thought. a thoughtful person.

डिल्ली Dillī, Delhi. डिल्लीवाला Dilliwālā, fem. डिल्लीवाली Dilliwālī, a native of Delhi.

(g) हार hār or हारा hārā, fem. हारिन hārin or हारनिन hārnin, signifies an agent.

Examples.

बनिहार banihār, a labourer, fem. बनिहारिन banihārin; from बनौ banī, labour.

भूतिहार bhutihār, a labourer, fem. भूतिहारिन bhutihārin; from भूती bhūti, labour.

हाटहार haṭ'hār, a marketer, fem. हाटहारिन haṭ'hārin; from हाट hāṭ, a market.

पनिहारिन panihārin, a woman who fetches water; from पानी, water. This word has no masculine form in Chhattisgarhī.

(h) ई ī, added to adjectives makes a substantive.

Examples.

जुआन juān, young. जुआनी juānī, youth.

नदान nadān, foolish, नदानी nadānī, foolishness.

(i) दार dār, added to nouns, signifies possession.

Examples.

जमींदार jamīdār (जिमिदार jimidār), a land-holder; from जमीन jamīn or जमी jamī, land.

लम्बरदार lambardār, a headman; from लम्बर lambar, number.

करजदार karajdār, debtor; from करज karaj, debt.

सिरदार sir'dār (सिदार sidār), a headman; from सिर sir, head.

जबाबदार jabābdār, a man responsible; from जबाब reply.

(j) कार kār, signifies doing.

Examples.

नचकार nach'kar, one who dances, (fem. नचकारिन nach'kārin).

गोटकार goṭh'kār, one who talks, (fem. गोटकारिन goṭh'kārin).

गितकार gitkār, one who sings, (fem. गितकारिन git'kārin).

बुधकार budhkār, a witty fellow, (fem. बुधकारिन budh'kārin).

सवकार saw'kār, one who lends money, (fem. सवकारिन saw'kārin).

(k) वार wār, denotes connection implying possession or relation.

लइकवार or लैकवार laikwār, children's attendant, (fem. लइकवारिन laikwārin or लैकवारिन laikwārin).

करन-वार karan-wār, a doer, a manager, (fem. करनवारिन karanwārin).

रुखवार rukhwār, an expert in climbing trees, (fem. रुखवारिन rukhwārin).

घटवार ghaṭ'wār, wharf-keeper, (fem. घटवारिन ghaṭ'wārin).

GENDER.

Chhattisgarhī has three *genders*,—Masculine, Feminine and Common. The gender of names of living things follows their nature, males being masculine and females being feminine. Common gender includes words which can be used for either gender (m. or f.). "No practically workable rules can be given to recognize the gender of a substantive by its termination," says Dr. Hoernle, and this statement regarding Bihārī Hindī holds good for Chhattisgarhī also.

The following rules will however be found useful:—

Words ending in अ ā and in a silent consonant which is not त t are generally masculine while those ending in ई ī and न t are generally feminine. For example, दुआर duār, a doorway; पान pān (vulgar, पाना pānā), a leaf; चाउर chāur or चाँउर chāūr, rice; टाट ṭāṭ (vulgar टाटा ṭāṭā), sackcloth; ओढ़ना oṛh'nā, clothes; पखना pakh'nā, a stone; दसना das'nā, bedding, are masculine; while माटी māṭī, earth; लूटी

lūthī, लुट्ठी lutthī, a wooden stake burnt at one end ; लाठी lāthī, a stick ; चाटई chaṭāī (चढई chaṭāī), a mat ; बात bāt, a word ; and रात rāt, night, are feminine.

There are however exceptions to the rule, for instance, दया dayā mayā, compassion ; चिन्ता anxiety ; सुतिया sutiya, सूता sūtā, a neck-ring ; फरिया phariyā, a kind of bordered vestment ; which though ending in आ ā are feminine while गँवई gāwāī, a village. ending in ई and भान bhāt, boiled rice, ending in त are masculine.

Similarly दार dār, pulse ; ढाल dhāl, a shield ; ढार dhār, a woman's ear-ornament ending in a silent consonant are feminine.

Abstract nouns in ब b, अब ab, उब ub, वब wab, आ ā, आप āp, पा pā, पन pan, are masculine. Those in ई ī, ही hī, आई āī, अई aī, आस ās, सी sī, are feminine.

Examples.

MASCULINE.	FEMININE.
मिलब milab, meeting.	जुआनी juānī, youth ; puberty.
पिअब piab, drinking.	ढगाही ṭhagāhī, cheating.
सजाउब saajāub, decking.	पिआई piāī, a tip for drink.
ढगावब ṭhagāwab, cheating.	
ढूआ chhūā, defilement.	करअई karuaī, acridity.
मिलाप milāp, union.	मिठास mithās, sweetness.
अमठ-पन amath'pan, sourness.	घब-रासी ghab'rāsī, confusion.

Feminines are formed from masculines as follows :—

(1) Masculines in आ ā form their feminines in ई ī ; thus—

Masculine.	Feminine.
टूरा ṭūra, a boy,	टूरी ṭūrī, a girl.
डौका ḍaukā or डेका daikā, a man, a husband.	डौकी ḍaukī or डेकी daikī, a woman a wife.
दुलहा dul'hā, a bridegroom,	दुलही dul'hī, a bride

बेदरा bēd'rā, a male-monkey, बेदरी bēd'rī, a female-monkey.

साला* sālā, wife's brother, साली sālī, wife's sister.

(2) Long forms in वा wā form their feminines in इया iyā; thus—

घोड़वा ghor'wā, a horse, घोड़िया ghorīyā, a mare.

बुढ़वा burh'wā, an old man. बुढ़िया burhiyā, an old woman.

पंड़वा pār'wā, a buffalo-calf. पंड़िया pāriyā, a buffalo-heifer.

बहवा bachh'wā, a calf, बहिया bachhiyā, a heifer.

टुरवा ṭur'wā, a lad, टुरिया ṭuriyā, a lass.

(3) Masculines in ई and its long form इया take निन regularly.

Thus—

हाँथी hāthī, an elephant, हँथःननिन hāth'nin, a cow-elephant.

बानी bānī, बनिया baniyā, बनःननिन ban'nin, his wife.
a shop-keeper.

नानी nānī, a grandson, नतःननिन nat'nin, a grand-daughter.

घसिया ghasiyā, grass-cutter, घसःननिन ghas'nin, his wife.

पटवारी paṭ'wārī, a Patwari, पटःवरनिन† paṭ'warnin, his wife.

धोबी dhōbī, a washerman, धोवःननिन dhob'nin, his wife.

ओड़िया Oriyā, a navvy, ओड़ःननिन or'nin, his wife.

कोचिया kochiyā, a hawker, कोचःननिन koch'nin, his wife.

गौंटिया gāūṭiyā, a pro- गौंटःननिन gāūṭ'nin also गौंटिन gāūṭin,
prietor of a village, his wife.

भट्टा bhāṭ, a bard, भट्टाःननिन bhāṭ'nin, his wife.

ऊँट ūṭ, a camel, ऊँटाःननिन ūṭ'nin also ऊँटनी ūṭ'nī, a
she-camel.

बघवा bagh'wā, a tiger, बघःननिन bagh'nin also बघनी bagh'-
nī, a tigress.

* Also pronounced सारा sārā, fem. सारी sārī.

† In some parts of Chhattisgarh पटावारिन paṭ'warin is used instead.

(4) Words ending in a silent consonant, अर, and ई signifying persons of a certain trade, profession, caste or nationality take इन in—

लोहार lohār, a smith,	लोहारिन lohārin, his wife.
सोनार sonār, a goldsmith,	सोनारिन sonārin, his wife.
बरेठ barēṭh, a washerman,	बरेठिन barēṭhin, his wife.
तेली telī, an oilman,	तेलिन tēlin, his wife.
कलार kalār, a liquor-seller,	कलारिन kalārin, his wife.
अहिरा ahirā अहीर ahīr, a cowherd,	अहिरिन ahirin, अहीरिन ahirin, his wife.
पनिका panikā, a weaver,	पनकिन pan'kin, his wife.
कोष्टा kostā, a weaver,	कोष्टिन kostin, his wife.
बलवन्ता balwantā, a strong man,	बलवन्तिन balwantin, a strong woman.
किसान kisān, a cultivator, also a master,	किसानिन kisānin, his wife.
कुलवन्ता kulwantā, a man of a high family,	कुलवन्तिन kulwantin, a woman of a high family.
मराठा maratṭhā, a Marāṭhā,	मराठिन maratṭhin, his wife.
बंगाली bangālī, a Bengalee,	बंगालिन bangālin, his wife.
मड़वारौ marwāri, a Mārwāri,	मड़वारिन marwārin, his wife.

(5) Titular caste names take आइन āin.

दुबे dubē.	दुबाइन dubāin.
पांडे pāṇḍē,	पांडाइन pāṇāin, also पंडियाइन pāṇiyāin.
चौबे chaubē,	चौबाइन chaubāin.
तिवारी tiwārī,	तिवराइन tiw'rāin.
मिसिर misir,	मिसराइन mis'rāin.
बाबू bābū,	बबुआइन babuāin.
ठाकुर ṭhākur,	ठाकुराइन ṭhakurāin.

लाला lālā,

लालाइन lālāin.

साहेब sāheb,

सहबाइन sah'bāin.

Some nouns of relationship take आनी ānī.

देवर dewar, husband's

देवरानी dew'rānī, his wife.

younger brother,

जेठ jēṭh, husband's elder

जेठानी jēṭhānī, his wife.

brother,

Some nouns take irregular forms.

दादा dadā, a father,

दाई dāī, a mother.

बाप bāp, ..

मा mā, ..

भाई bhāī, a brother,

बहिनी bahinī, a sister.

भाई an elder brother,

भौजी bhauji or भौजाई bhaujāī, his wife.

भाई-दादा bhāī-dadā, an elder brother,

दौदी dīdī, an elder sister.

बाबू bābū, a son.

नोनी nōnī, a daughter.

बाबू ..

बहुरिया bahuriyā, a daughter-in-law.

बेटा bēṭā, ..

पत्नी patō or पत्नी pattō, a daughter-in-law.

ससुर sasur, a father-in-law,

सास sās, a mother-in-law.

बबा babā, a father,

बाई bāī, a mother.

बावाजी bāwāji, a devotee.

माताबाई mātābāī, a female devotee.

भैंसा bhāisā, a buffalo,

भैंस bhāis, a cow-buffalo.

साहेब sāheb, an English or anglicised gentleman,

मेम mēm, his wife.

पथुरा pathurā also पथुरा pathurū, a young he-goat.

पथिया pathiyā, a young she-goat.

बोकरा bok'rā, a he-goat,

बोकरी bok'rī also चरौ chherī or चरिया chheriyā, a she-goat.

राजा rājā, a king,	रानी rānī, a queen.
भाँटी bhātō, an elder sister's husband,	दीदी didī, an elder sister.
बदला bailā, a bull,	गाय gāy, a cow.
बाबू bābū, a Bābu or clerk,	बाई bāī, his wife.
देवर dēwar, husband's younger brother.	ननंद nanād, husband's younger sister.
फूफा phūphā, father's sister's husband,	फूफू phūphū, father's sister.
मौसिया maūsiyā, or	मौसा मौसी maūsī, mother's sister.
maūsā, mother's sister's husband.	
रंडोला rārōlā, a widower,	राँडौ rārī, a widow.

The following are some words of common gender :—

गिया gīyā (Hindi गुँइयाँ), a friend.	
सखी sakhī,	„
गरुआ garuā, a cattle.	
मनसे man'sē, a person.	
जाँवर jāwar, a wife or a husband.	
जवारीहा jāwarihā, of equal age ; a companion.	
लइका laikā, बच्चा bachchā, a child.	
चिरई chirāī, a bird.	

Words which are neither masculine nor feminine may be treated as common gender.

The gender of some birds and beasts is formed by placing नर or सँडरा and मादी or माई or सँडरी before their names, thus—

Masculine.	Feminine.
नर nar or सँडरा गुड़ैला ẽr'rā gurēlā, a cock-sparrow,	मादी mādi or सँडरी गुड़ैला ẽr'ri gurēlā, a hen-sparrow.
सँडरा कुररी ẽr'rā kur'rī, a cock-crane,	माई māī or सँडरी कुररी māī kur'rī, a hen-crane.
सँडरा भालू ẽr'rā bhālū, a male bear.	माई māī or सँडरी भालू ẽr'ri bhālū, a female bear.

रुंदरा चीतर ē'rā chītar, a male spotted deer. माई māī or रुंदरी चीतर ē'rī chītar, a female spotted deer.

NUMBER.

There are two numbers, Singular and Plural.

The Plural is formed from the Singular by adding the suffix
मन man; thus—

Singular.		Plural.
मनुख manukh, masc., a man,		मनुख-मन manukh-man.
बइला bailā, ,, a bullock,		बइला-मन bailā-man.
सीली sīlī, ,, a wheel,		सीली-मन sīlī-man.
चरू charū, ,, a cup,		चरू-मन charū-man.
मन-से man'sē, ,, a man,		मन-से-मन man'sē-man.
भाँटो bhātō, ,, an elder		भाँटो-मन bhātō-man.
sister's husband.		
जिनिस jinis, fem., goods and		जिनिस-मन jinisman.
chattels, a thing,		
सुतिया sutiya, fem., a neck-ring,		सुतिया-मन sutiya-man.
छेरी chhērī, ,, a she-goat,		छेरी-मन chhērī-man.
फूफू phūphū, ,, father's		फूफू-मन phūphū-man.
sister.		
पतो patō, ,, a daughter-		पतो-मन patō-man.
in-law,		

मन man is sometimes omitted, especially in the nominative plural, and in the case of things without life: thus—

मनुख manukh, a man or men.

बइला bailā, a bullock or bullocks.

छेरी chhērī, a she-goat or she-goats.

छेना chhēnā, a cow-dung cake, or cow-dung cakes.

आमा āmā, a mango or mangoes, and so on.

In Interrogative sentences मन is generally omitted.

Examples.

त कै ठन बइला लाने ?
tāī kai ṭhan bailā lānē ?

How many bullocks did you bring ?

उहाँ कतेक आदमी हवै ?
uhāī katēk ādamī hawāī ?

How many men are there ?

An old form of the plural, which is now very rarely used, is formed by adding न na to the singular. If the word ends with a long vowel, that vowel is shortened ; thus—बइला a bullock. nom. plu. बइलन bailan, acc. plu. बइलन-का bailan-kā.

Affinity. With the plural suffix सन, compare the old Hindi सनइ, manai, men, and the Uriyā plural suffix साने mānē : The old form in न is the regular Bihārī plural oblique termination.

Sometimes the plural is formed by prefixing the word सब sab, सबो sabō, सब्बो sabbō, or जम्मा jammā, जमौ jamau, जम्मौ jammāu meaning “all.”

Thus—

Singular.

Plural.

बइला bailā,	सब बइला, sab bailā,	सबो बइला, sabō bailā,	सब्बो बइला sabbō bailā.
	जम्मा बइला, jammā bailā,	जमौ बइला, jamau bailā,	जम्मौ बइला jammō bailā.
छेरी chhērī,	सब छेरी, sab chhērī,	सबो छेरी, sabō chhērī,	सब्बो छेरी sabbō chhērī.
	जम्मा छेरी jammā chhērī,	जमौ छेरी jamau chhērī,	जम्मौ छेरी jammāu chhērī.

Similarly the words गंज gañj, खूब khūb, निचट nichaṭ, बड़ियन baṛhiyan, etc., all meaning ‘many,’ are prefixed to form plural ; thus—

गंज घोड़ा gañj ghōṛā, horses.

खूब हरिनी khūb harinī, deer.

निचट लइका nichaṭ laikā, children.

बढ़ियन आदमी baṛhiyan ādmī, men.

Sometimes along with सब, जसा etc., मन is also added at the same time; thus—

Singular.

Plural.

पतो patō, सब पतो-मन, sab patō-man,

सबो पतो-मन, sabō patō-man,

सब्वो पतो-मन, sabbō patō-man,

or,

जम्मा पतो-मन jammā patō-man,

जमौ पतो-मन jamau patō-man,

जम्मौ पतो-मन jammau patō-man.

मन sometimes assumes the old form of the plural by the addition of न as मनन, manan, which is frequently used in colloquial speech.

Examples.

कमिया-मनन-ला आज धान देवे-बर हवै
kamiyā-manan-lā, āj dhān, dēyē-bar, hawai.

Paddy is to be given to-day to the farm-labourers.

आज काल के बेटो-पतो मनन निचट अब्बर भै गइन
āj kāl-kē bēṭī-patō manan nichaṭ abbar bhai gain.

The daughters and daughters-in-law of the present time have become very obstinate.

पंचन panchan, apparently old plural of पंच panch, is added to the pronouns to form plural.

हम पंचन घर-साँ ऐसन नइ होय
ham-pañchan ghar-māँ esan nai hōy.

Such (things) do not take place in our homes.

तुम-पंचन ऐसन करिहौ तो बनहौ ?
 tum-pañchan esan karihau tō ban'hī ?

If you people do so, will it be proper ?

उन-पंचन के मन-साँ का है, भगवान जानै ।
 un-pañchan kē man-māñ kā hai bhag'wān jānāi !

What is in the minds of those people, God knows.

Nouns preceded by numeral adjectives do not change their form in the plural, nor do they take *मन*, for instance, *चार दिन के डहर* *chār din kē ḍahar*, lit., way of four days, i.e. the distance requiring four days to be reached.

दस हाथ के धोती *das hāth kē dhōṭi*, a *dhōṭi* measuring ten *hāths* (5 yards).

बीस-सूइ गाय लाने हैं *bīs-mūr gāy lānē hañ*, (I) have brought 20 (head of) cows.

मैं सात कोस रंगेव *mañ sāt kōs rēgēw*, I walked seven kos.

INFLECTION.

The cases are formed with the following postpositions, which are added to the noun direct. In the plural, they follow the suffix *मन man*.

Nominative	—or <i>हर har</i> , the.
Accusative	<i>का kā</i> or <i>ला lā</i> , to.
Instrumental	<i>ले lē</i> or <i>से sē</i> , by.
Dative	<i>का, kā, ला, lā</i> , or <i>बर bar</i> , for.
Ablative	<i>ले</i> or <i>से</i> from.
Genitive	<i>के kē</i> , of.
Locative	<i>साँ, māñ, में, mē</i> , or <i>ऊपर ūpar</i> , in, on.
Vocative.	—

The postposition of the Nominative does not correspond to the Hindi *ने nē*. It is used to give the idea of definiteness. Thus *गर gar*, a neck, but *गर-हर gar-har*, the neck. In the plural it is rarely

used with the suffix *सन* *man*, thus, *गर-हर* *gar-har*, rarely *गर-सन-हर* *gar-man-har*, the necks.

In the Accusative and Dative *का* *kā* is more used by the polite and *ला* *lā*, more by rustics.* In the Dative, rustics sometimes use *खातिर* *khātir* or *ख़ातर* *khātar*, with or without the Genitive postposition *के* *kē*, prefixed, thus *गर-खातिर* *gar-khātir*, *गर-ख़ातर* *gar-khātar*, *गर-के खातिर* *gar-kē-khātir*, *गर-के ख़ातर* *gar-kē-khātar*.

In the Instrumental and the Ablative, the postpositions *ले* and *से* are used without any difference in meaning. Some 30 years ago, the use of *से* was quite unknown and even now the old folk never use *से*. They use *ले* *lē* instead, which is the pure Chhattisgarhi postposition of the Instrumental and Ablative. The present generation has a tendency to substitute *से* for *ले* which is apparently due to Hindi being taught in schools.

The *kē* of the Genitive does not change, thus—

किसान-के बेटा *kisān-kē bēṭā* (masculine, singular), the cultivator's son.

किसान-के बेटौ *kisān-kē bēṭī* (feminine, singular), the cultivator's daughter.

किसान के बेटा-सन *kisān-kē bēṭā-man* (mas. plural).

किसान के बेटौ-सन *kisān-kē bēṭī-man* (fem. plural).

The Vocative interjections are *ए* *ē* and *ओ* *ō* which are sometimes written *ये* *yē* and *वो* *wō*. Besides these there are two very popular and important interjections of address, very frequently used by Chhattisgarhis. They are (i) *गा* *gā*, *अगा* *agā*, † (ii) *ओ* *ō*, *अओ* *aō*.

* This difference is dying out and the use of *का* or *ला* is now confined to certain localities. In the Bilaspur Tahsil and especially in the Ratanpur tract, *का* is generally used.

† In the Bengali language we have *गो* *go*, *ओगो* *ōgō*, *हाँगो* *hāgo* and *हाँगा* *hāgā*. *लो* *lō*, *ओलो* *ōlō*, *हाँलो* *hālō*, are used in Bangala and are known as *स्त्री-सम्बोधन* (signs of address for females only). See Shri Nakuleshwar Vidhyābhushan's *Bangalā-Vyakaran*, p. 34. In Oriyā *लō* is used in addressing a female.

गा gā and ओ ō are put at the end of a sentence just after the verb. They are also used with कस kas and serve as an introductory form of address to begin a talk. गा and अगा are applied to masculine only and ओ and अओ to feminine only.

Examples.

कहाँ जावे गा ? kahā jābē gā, where will you go ?

(Spoken of a man or a boy.)

कहाँ जावे ओ ? kahā jābē ō, where will you go ?

(Spoken of a woman or a girl.)

अगा किसान, भूतौ कब देवे ? agā kisān, bhūtī kab dēbē, Oh master (a cultivator), when will you give wages ?

अओ किसानिन, भूतौ कब देवे ? aō kisānin, bhūtī kab dēbē, Oh mistress (a cultivator's wife), when will you give wages ?

का खान हस गा बाबू ? kā khāt has gā bābū, what are you eating (my) son ?

का खान हस ओ नोनौ ? kā khāt has ō nōnī, what are you eating (my) daughter ?

गोड़ धोये-बर पानौ लान गा बाबू gōṛ dhōyē-bar pānī lān gā, bābū, son, bring water for washing the feet.

गोड़ धोयेबर पानौ लान ओ नोनौ gōṛ dhōyē-bar pānī lān ō nōnī, daughter, bring water for washing the feet.

When it is intended to show respect गा, अगा ; ओ, अओ are changed into हो, अहो, जी, अजी which are used without any distinction of gender of the noun they are placed before.*

* In refined and higher circles the signs of address are altogether omitted to make the speech expressive of much respect and esteem. The verbs in that case assume 'Honorific' or polite forms.

गा and ओ etc., are addresses of love, affection, mutual friendship and equality ; हो and जी etc., those of high regard and esteem.

कस हो समधी or (कस जी समधी)* तुंहर गाँव ले
 kas hō sam'dhī or (kas jī sam'dhī) tūhar gāw lē

महानंदी हर कतेक दुरिहा हय ?
 mahānandī har katēk durihā hay ?

Well sam'dhī (father-in-law of a son or a daughter), how far is the Mahānadi from your village ?

चल जी भाँटो रामायन गाबो
 chal jī bhāṭō ramāyan gābō.

Let us go and recite the Rāmāyan, brother-in-law (husband of elder sister).

रे rē and अरे arē which are usually addresses of love are also used, but they do not change with the gender of the noun they are put before, as is the case in other dialects where they become रौ rī and अरौ ari before feminine nouns. For instance,

कहाँ जावत हस रे बाबू
 kahāñ jāwat has rē bābū,

Where are you going, O (dear) son ?

कहाँ जावत हस रे नोनी
 kahāñ jāwat has rē nōnī,

Where are you going, O (dear) daughter ? .

अरे बाबू arē bābū, O (dear) son !

अरे नोनी arē nōnī, O (dear) daughter !

These interjections sometimes express contempt—as in

कैसे गोठियात हस रे टूरा
 kaisē goṭhiyāt has rē ṭūrā,

What nonsense art thou talking, Oh chap !

Affinities.—Except हर har all these postpositions are the same as those used in Behārī and other Eastern Gaudian languages with

* कस हो or जी समधिन kas hō or jī sam'dhin (fem. of समधी).

but slight changes. As regards हर har there does not appear to be any closely related word in other Gaudian languages. In Bihārī the pleonastic long form वा wā is used in a similar sense. This tends to point to the probability of the origin of हर har being the Prākṛit pleonastic termination ड ण् or ञ् ड् अः (Hem IV, 429). Thus गलः galah, गलञ्चड gal-aḍ, गलञ्चर gal-ar, or with euphonic च, गरचर garhar.*

The following is an example of the declension of a masculine noun ending in a silent consonant.

गर gar, a neck.

SINGULAR.

Nom. गर, गर-चर gar, garhar, a neck, the neck.

Acc. गर-का, गर-ला gar-kā, gar-lā, to a neck, a neck.

Insr. गर-ले, गर-से gar-lē, gar-sē, by a neck.

Dat. गर-का, गर-ला gar-kā, gar-lā, गर-बर gar-bar. to or for a neck.

Abl. गर-ले, गर-से gar-lē, gar-sē, from a neck.

Gen. गर-के gar-kē, of a neck.

Loc. गर-माँ, गर-में gar-mā, gar-mē, in a neck.

गर-ऊपर gar-ūpar, on a neck.

Vol. ए गर ē gar, O neck.

* हरै harē is used as a sign of honorific plural or for "and others" both in the Eastern and Western dialects of Hindī spoken in the Jubbulpore Division; as—

दीदी हरै आईं तीं dīdī harē āīti, the elder sisters and others had come.

भाई चरा जैसन करै खाँ होय तेसन करा bhāī harā jaisan karaī khā hōy taisan karā, brothers do as you desire to do.

A remnant of the use of हर har, in this manner is even found in the Sambalpur District of Orissa, where some very old Brahman immigrants from U.P. now speaking a mixed dialect of Chhattīsgarhī and Oriyā, use हरन haran in the sense of "etc. and others."

समधी हरन sam'dhī haran, samdhī, etc., or sam'dhī and others.

बड़का ददा हरन baṛ'kā dadā haran, elder brother, etc.

PLURAL.

- Nom. गर, गर-सन, गर-हर gar, gar-man, gar-har, rare गर-सन-हर
gar-man-har, necks, the necks.
- Acc. गर-सन-का, गर-सन-ला gar-man-kā, gar-man-lā, necks, to the necks.
- Insr. गर-सन-ले, गर-सन-से gar-man-lē, gar man-sē, by necks.
- Dat. गर-सन-का, गर-सन-ला gar-man-kā, gar-man-lā, गर-सन-वर gar-
man-bar. to or for necks.
- Abl. गर-सन-ले, गर-सन-से gar-man-lē, gar-man-sē, from necks.
- Gen. गर-सन-के gar-man-kē, of necks.
- Loc. गर-सन-माँ, गर-सन-में gar-man-mā, gar-man-mē, in necks.
- गर-सन-ऊपर gar-man-ūpar, on necks.
- Voc. ए गर-सन ऐ gar-man, O necks.

The old, rare form of the plural is गरन garan, necks, गरन-का garan-kā, to the necks.

Similarly are declined—

- फर phar, fruit.
- पीपर pīpar, ficus religiosa.
- मनुख manukh, a man.
- पिसान pisān, flour.
- कुकुर kukur, a dog, etc.

The following is an example of the declension of a masculine noun ending in long आ

लइका laikā, a boy

- Nom. लइका, लइका-हर laikā, laikā-har.
- Acc. लइका-का, लइका-ला laikā-kā, laikā-lā.
- Instr. and Abl. लइका-ले, लइका-से laikā-lē, laikā-sē.
- Dat. लइका-का-ला-वर laikā-kā-lā-bar.
- Gen. लइका-के laikā-kē.
- Loc. लइका-माँ-में laikā-mā-mē, लइका-ऊपर laikā-ūpar.
- Voc. ए लइका ऐ laikā.

PLURAL.

Nom.	लइका, लइका-मन laikā, laikā-man.
Acc.	लइका-मन-का, ला laikā-man-kā, lā.
Instr. and Abl.	लइका-मन-ले, से laikā-man-lē, sē.
Dat.	लइका-मन-का-ला बर, laikā-man-kā, lā, bar.
Gen.	लइका-मन-के laikā-man-kē.
Loc.	लइका-मन-साँ, में, ऊपर laikā-man-mā, mē, ūpar.
Voc.	ए लइका-मन ē laikā-man.

Similarly are declined—

बइला bailā, a bullock.

घोड़वा ghor'wā, a horse.

भइसा bhāisā, a he-buffalo.

ममा mamā, a maternal uncle.

देढ़ा dhēdhā, a friend of the bridegroom.

पिलवा* pil'wā, whelp, a young one.

टुकवा ṭuk'wā or टुकना ṭuk'nā, a basket.

हाना hānā, a proverb.

ओढ़ना orh'nā or ओन्ह onhā, clothes, cloths.

अगुवा aguwā, head.

मेक्का mēchhā, a moustache.

All nouns are declined in the same way, and it is hence needless to give further paradigms. The following are examples of nouns of every possible termination.

MASCULINES IN SHORT इ ।

There are no nouns ending in short इ i. Sanskrit words ending in इ when adopted as *tatsamas* into this dialect: (a) sometimes drop the final vowel and are declined like nouns ending in a silent consonant, and (b) sometimes lengthen it, and are declined like nouns in ई i.

* Derived from Oriyā पीला pilā or पिला pilā, a young one, a boy.

Thus—

(a) मणि maṇi, a gem, becomes मन man.

फणि phaṇi, hood of a serpent, becomes फन phan.

बासुकि नाग bāsuki nāg, the king of serpents, becomes बासुक

नाग bāsuk nāg.

दुर्मति durmati, a wicked fellow, becomes दुरमत dur'mat.

(b) बलि bali, an offering, becomes बली bali.

कवि kavi, a poet, becomes कबी kabī.

मुनि muni, a sage, becomes मुनौ munī.

MASCULINES IN LONG ई I.

Examples.

हाँथी hāthī, an elephant.

चाँटी chāṭī, a black ant.

परोसी parōsī, a neighbour.

सीलौ sīlī, a wheel.

गँवई gāwāī, a village.

दही dahi, curd.

सङ्गी saṅgī, a companion.

साखी sākhī, a witness.

दोसी dōsī, a guilty person.

डोंगरी dōṅ'rī, a mountain.

कौपी chhīpī, a tailor.

माली māli, a gardener, a flowerman.

MASCULINES IN उ U.

There are no nouns ending in उ u. Sanskrit words ending in उ when adopted as tatsamas into this dialect (a) sometimes drop the final vowel, and are declined like nouns ending in a silent consonant, and (b) sometimes lengthen it and are declined like nouns in ऊ.

Thus (a) पशु pashu, a brute, becomes पस pas, and (b) साधु sādhu, a saint, becomes साधू sādhu; गुरु guru, a preceptor, becomes गुरू gurū.

MASCULINES IN LONG ऊ Ū.

Examples.

चरू charū, a cup.

भालू bhālū, a bear.

गहू gahū, wheat.

आलू ālū, potato.

भौं bhaū, eye-brow.

नाऊ nāū, a barber.

दाज dāṭ, a respectable man.	टापू ṭāpū, an island.
साढू sārḥū, wife's sister's husband.	लाडू lārū, sweet ball.
बन्धू bandhū, a relation.	खड़ाज kharāj, a wooden sandal.
गेरू gērū, red ochre.	ढुंगरू ḍhūḡ'rū, a Chhattīsgarhī harp.

MASCULINES IN ए Ē.

Examples.

मनखे man'khē, a man.	परले par'lē, the last day.
जने janē, sacred thread.	माके maikē, mother's house.
दुबे dubē or दूबे dūbē, चौबे chaubē, पाँडे pāṇḍē, titles of Brahmans.	

MASCULINES IN ओ Ō.

Examples.

भाँटो bhāṭō, an elder sister's husband.
आरो ārō (Skr. आरव āraw) news, information, sound.
अन्नो annō, intelligence.
संघो saṃsō, care, anxiety.
खोखरो khokh'rō, the hollow of a tree.
कोदो kōdō, a kind of Indian corn.
बरो barrō, a branch of a Bar tree which takes root.
कुरो kurō or कूरो kūro, a measure.

No masculine nouns end in ऐ ai or in औ au, except perhaps जाँ jau, which comes from the Sanskrit word यव yaw, barley.

FEMININES IN A SILENT CONSONANT.

Examples.

जिनिस jinis, goods and chattels.	*गोठ gōṭh, conversation.
मत mat, mind, opinion.	मस mas, ink.

* Sanskrit गोष्ठ gōsth, Marathī गोष्टी gōsthī.

FEMININES IN LONG आ Ā.

Examples.

सुतिया sutiya, a neck-ring.	माला māla, a garland.
चरिहा charihā, a small basket.	सुरता sur'tā, memory.
फरिया phariyā, a bordered vestment.	

FEMININES IN SHORT इ i. See masculines in short इ.

FEMININES IN LONG ई ī.

Examples.

छेरो chhērī, a she-goat.	गोटो gōṭī, gravel ; pill.
मरकी mar'kī, an earthen pot.	माटी māṭī, earth.
दाई dāī, mother.	दीदी dīdī, an elder sister.
मसानी masānī or मसियानी masiyānī, an inkstand.	
चधरी chēdh'rī or चदरी chēd'arī, a washer, a piece or fragment of cloth used for various petty purposes.	
गूड़ो gūrī or गुड़ी gurī, a gathering, A village-committee.	
आँखो ākhī, an eye.	पैरी pāirī, a kind of anklet.

FEMININES IN SHORT उ u. See masculines in उ.

FEMININES IN LONG ऊ ū.

Examples.

फूफू phūphū, aunt.	दारू dārū, wine, gunpowder
बहू bahū, a son's or younger brother's wife.	
खातू khātū, manure.	साजू sājū, dress, apparel.

FEMININES IN ए ē.

Examples.

बरै barrē, an oil seed.	
सातै sātē, the 7th day of a fortnight.	
आठै āṭhē, the 8th day of a fortnight.	
फते phattē (from फतह fatah), success, victory.	

FEMININES IN ओ o.

Examples.

पतो patō, a daughter-in-law. परबो par'chhō, a test.

लाहो lāhō, good fruits, gain. सेरसेँ ser'sō, mustard.

टाड़ो ṭārō, water put in boiled rice.

There are no feminine nouns in ऐ or औ .

ADJECTIVES.

The following is a list of common adjectives with their Hindi and English equivalents.

Chhattisgarhi.	Hindī.	English.
बने bunē, नगद naḡad, नगद naḡad, अच्छा achchhā,		good.
बड़, bar, बड़े, bare, बड़का*, bar'kā,	बड़ा barā,	big.
रोट rōṭ.		
समिली† majhilā,	मध्यम madhyam or समला majh'la,	second of the three.
छोट, chhōṭ, छोटे, chhōṭē,	छोटा chhōṭā,	small.
छोटकी‡ chhoṭ'kī,		
नान, nān, नान्ह, nānh, नान्ह, nānhē,	नन्हा nanhā,	
ननकी nan'kī, चिटकी chit'kī.		
लाम lām, लामा lāmā, लम्मा lammā, लम्बा lambā,		long.
चाकर chākar, चकरा§ chak'rā,	चौड़ा chaurā,	wide.
उसार usār.		
निचट nichaṭ,	निपट nipat, विलकुल bil'kul,	very.
पीँअर pīar, पिँवरा pīw'rā,	पीला pilā,	yellow.
पैरा pērā,		

* Fem. बड़की bar'kī.

† Fem. समली majh'li.

‡ Fem. छोटकी chhoṭ'kī.

§ Fem. चकरी chak'ri.

|| Fem. पिँवरी pīw'ri, पिँअरी pīari.

लीला līlā, लील līl,	नीला nīlā,	dark blue.
करिया* kariyā.	काला kālā,	black.
पंडरा pā'r'rā, धौरा dhaūrā,	भवल dhawal.	white.
धौरा† dhaurā, उज्जर ujjar,		
हरिहर hariar,	हरा harā,	green.
लाल‡ lāl,	लाल lāl,	red.
तात tāt, लिपत tipat, तपत tapat,	ताता tātā, तप्त tapt,	hot.
बुधियार budhiyār, चतुरा chaturā,	चतुर chatur,	intelligent.
बहुत bahut, बहुते bahutē,	बुद्धिमान buddhimān.	बहुत bahut, खूब khūb, many, much.
खूब khūb, खूबी khūbī, अघात aghāt,		
थोर thōr, थोरे thōrē, थोरिक thorik,	थोड़ा thōrā,	few.
चिटिक chīṭik, रचिक rachik,		
रंचक rañchak.		
साँकुर sākur,	संकरा sāk'rā,	narrow.
अंखरी ākh'ri,		short.
सिरतेँ sir'tō, सिरतेँन sirtin,	सच sach,	true, certain.
टेढ़वा ṭeṛh'wā,	टेढ़ा ṭeṛha,	crooked.
सोझ sōjh, सोझ sōjjh, सोज sōj,	सीधा sīdhā,	straight.
सलख salakh,		
टाँठ ṭāṭh, टाँट ṭāṭ, पोढ़ potṭh,	टाँठा ṭāṭhā, tight, strong.	hard.
मोट mōṭ, मोढ़ mōṭṭ,	मोटा mōṭā,	fat, thick.
ढील ḍhīl, ढीलंग ḍhīlāg,	ढीला ḍhīlā,	loose, careless.
पातर pātar, सपूर sapūr,	पतला pat'lā,	thin, delicate.
महीन mahīn,		
पनियर paniyar,	पतला pat'lā,	watery.

* Fem. कारी kārī.

† Fem. पंडरी pā'r'ri, धौरी dhaūrī.

‡ Fem. लाली lālī.

हलू harū, हलका hal'kā,	हलका hal'kā,	light.
गरू garū, भारी bhārī,	{ गरू garū, भारी bhārī,	heavy.
दरद darad,	ताजा tājā,	fresh.
बासी bāsī,	बासी bāsī,	stale.
अमट ammat, आसट āmat,	खट्टा khattā,	sour.
मिठ मिṭṭh, मौढ miṭh.	मीठा mīṭhā,	sweet.
करू karū,	कड़ुआ karuā,	acid, bitter.
चुरपुर churpur,	चरपरा charparā,	pungent.
कस्सा kassā,	कसैला kasailā,	astrigent.
सीढा siṭhā, सिढा siṭṭhā,	सीढा siṭhā,	tasteless, insipid.
सुग्घर sugghar,	सुघड़ sughar,	beautiful.
खिक् khikk, खिक्ख khikkh,	खराब kharāb,	bad.
अलकरहा al'karhā,		
जमा jamā, जम्मा jammā,	सब sab,	all.
जम्मा jammō, सब sab,		
सबो sabō, सब्बो sabbō,		
गजब gajab, गंज gamj,	बहुत bahut,	much.
बढ़ियन barhiyan,		
खर khar,	खरा kharā,	acute, sharp.
जूड़ jūr,	सुस्त sust,	slow.
गलियार galiyār,	गरियार gariyār,	dull, shrinking. from labour.
सुक्खा sukkhā,	सूखा sūkhā,	dry.
ओढ़ा oddā,	ओढ़ा ōdā,	wet.
चेमड़ chemmar,	चौमड़ chīmar,	hard.
सेवर sēwar,	सेवर sēwar,	unripe.
कचलोइया kach'loiya,	कच्चा kachchā,	unripe.
खनहन khanhan,	खीणहीन kshīṇahīn,	good, alright.

FORMATION OF ADJECTIVES.

Adjectives are generally formed from nouns by adding some terminations as ई i, ए ē, हा hā, ज j, उआ uā, औ au, आ ā, आज āū, आह āhū, रू rū, इया iyā, उल ul, एला ēlā, ऐला ailā, कुर chhur, तुर tur, or सुर sur.

Examples.

Formed by adding ई i.

धरम dharam, righteousness,	धरमी dhar'mī, righteous.
पाप pāp, sin,	पापी pāpī, sinful.
देस dēs, country,	देसी desī, belonging to one's country; local.
बल bal, strength,	बली balī, strong.
कपट kapaṭ, cunningness,	कपटी kap'ṭī, cunning.
गुण gun, quality,	गुनी gunī, possessing quality.

Formed by adding ए ē.

भूख bhūkh, hunger,	भूखे bhūkhē, hungry.
पियास piyās, thirst,	पियासे piyāsē, thirsty.
भूल bhūl, blunder,	भूले bhūlē, astrayed.

Formed by adding हा hā

रंग rāṅ or रङ raṅg, colour,	रंगहा rāṅ'hā, coloured.
मेरकट mer'keṭ or मरकट mar'kaṭ, a monkey,	मेरकटहा mer'keṭ'hā, मरकटहा mar'-kaṭ'hā, weak and feeble, monkey-like.
सोन sōn, gold,	सोनहा son'hā, golden; of gold.
रूप rūp, silver,	रूपहा rūp'hā, of silver.
रैध rēdh, } quarrel,	रैधहा rēdh'hā. } quarrelsome.
झगरा jhag'rā, }	झगरहा jhagar'hā, }
गूर gūr, treacle,	गूरहा gur'hā, treacly.
तेल tēl, oil,	तेलहा* tel'hā, oily.

* In some parts of Chhattisgarh तेलहा, घिवहा, दुधहा etc., are used as

Formed by adding ऊ ū, उआ uā, औ au, आ ā, आऊ āū, आह āhū, or रू rū.

घर ghar, a house,	घरू gharū, घरआ gharuā, घरौआ gharauā, घराऊ gharāū, घराह gharāhū, of or belonging to a house, hence very private and confidential.
मया mayā, love, affection,	मयारू mayārū, full of love, loving, affectionate.
दुलार dulār, caressing,	दुलरू dul'rū, receiving caressing.
दूध dūdh, milk, juice,	दूधरू dudh'rū, milk-giving.

Formed by adding इया iyā or इहा ihā.

सहर sahar, a town,	सहरिया sahariyā, belonging to a town.
ऊपर ūpar, top,	ऊपरिया* upariyā, belonging to the top.
रतनपुर Ratanpur,	रतनपुरिहा Ratanpurihā, belonging to Ratanpur.

Formed by adding इल il, उल ul, एला ēlā or ऐला ailā.

निरोग nirōg, health,	निरोगिल nirōgil, healthy.
सोग sōg, sorrow,	सोगिल sōgil, compassionate.
चमक chamak, unsteadiness ;	चमकुल cham'kul, unsteady, applied to a wanton woman.
घर ghar, a house,	घरेला gharēlā, domestic ; belonging to a house ; tame.
बन ban, forest,	बनेला banēlā, wild ; belonging to the forest.
गोबर gōbar, cow-dung,	गोबरैला gob'railā, belonging to or living or found in cow-dung.

substantives, meaning an oil-vessel, a ghee vessel and a milk-vessel respectively, the word ठेका ṭhēkā or ठेकवा ṭhēk'wā, a vessel, being understood.

* ऊपरिया सुसवा upariyā mus'wā, rats living and found in house-roofs.

Formed by adding कुर chhur, तुर tur and सुर sur.

नून nūn, salt,

नूनकुर nun'chhur, brackish.

गूर gūr, treacle,

गूरतुर gur'tur, treacly: sweet.

आमा āmā, a mango or

अमसुर am'sur, sourish, mango or

अमली am'li, a tamarind, tamarind-like in taste.

To give the meaning of likeness or resemblance, the following suffixes are used,—equivalent to the Hindī सा sā.

With nouns or with the Genitive cases of pronouns.

ऐसन aisan, असन asan, अस as. सन san, कस, kas, कसन kasan.

With adjectives:—

एकन ekan, अकन akan, कन kan, एक ek, अक ak, कुन kun,

किन kin, क k, इक ik, उक uk.

Examples of formations with nouns.

Chhattisgarhi	Hindī.	English.
गँवई-ऐसन gāwāi-aisan, गँवई-असन gāwāi-asan, गँवई-अस gāwāi-as, गँवई- सन gāwāi-san, गँवई-कस gāwāi-kas, गँवई-कसन gāwāi-kasan,	गँव-सा gāw-sā,	like a village.
चन्दा-ऐसन chandā-aisan, चन्दा- असन chandā-asan, चन्दा-अस chandā- as, चन्दा-सन chandā-san, चन्दा-कस chandā-kas, चन्दा-कसन chandā- kasan,	चाँद-सा chād-sā,	like the moon.

With Pronouns.

मोर-ऐसन mōr-aisan, मोर-असन mōr- asan, मोर-अस mōr-as, मोर-सन mōr- san, मोर-कस mōr-kas, मोर-कसन mōr-kasan,	मेरा-सा mērā-sā, मुझ-सा mujh-sā,	} like me.
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With Adjectives.

बड़-एकन bar-ēkan, बड़-अकन bar-
 akan, बड़-कन bar-kan, बड़-एक bar-ek,
 बड़-अक bar-ak, बड़-कुन bar-kun,
 बड़-किन bar-kin, बड़का-एकन bar'kā-
 ekan, बड़का अकन bar'kā-akan, बड़का-
 अक bar'kā-ak, बड़का-कन bar'kā-kan,
 बड़का-कुन bar'kā-kun, बड़का-किन
 bar'kā-kin, बड़का-कन bar'kā-kan,
 बड़का-कस,* bar'kā-kas, बड़का-कसन*
 bar'kā-kasan,

बड़ा-सा barā-sā,

biggish.

छोट-एकन chhoṭ-ekan, छोट-अकन
 chhoṭ-akan, छोट-कन chhoṭ-kan,
 छोट-एक chhoṭ-ek, छोट-अक chhoṭ-ak,
 छोट-कुन chhoṭ-kun, छोट-किन chhoṭ-
 kin, छोट-क chhoṭ-ak, छोट-इक
 chhōṭ-ik, छोट-उक chhoṭ-uk,

छोटा-सा chhōṭā-sā, littleish.

NUMERALS.

The cardinals are the same as in Hindi. The syllable ओ ०, added to a cardinal makes it definite, thus—

एको ēkō, the one.

तीनो tīnō, the three.

दूओ dūō, the two, both.

सैओ saiō, the hundred.

नो nō or नौ nō is added to दू dū only as दूनों dūnō, दूनों dunō, the two, both. Sometimes न is doubled as in दुन्नो dunnō, and तिनो .

* कस kas and कसन kasan are not blindly added to all adjectives ending in a silent consonant. We do not say बड़-कस bar-kas, बड़-कसन bar-kasan, छोट-कस chhōṭ-kas, छोट कसन chhōṭ-kasan, though we can correctly say बड़का or बड़े-कस, छोटका or छोटे-कसन । But बुधियार-कस budhiyār-kas (like a wise man or somewhat wise), मोढ़-कसन mōṭṭ-kasan (like a fat one or somewhat fat), are frequently used.

भर bhar, is also added to some numerals to give definiteness.

सै-भर sai-bhar, the (full) hundred.

कोरी-भर kori-bhar, the (full) score.

Indefiniteness is given by adding प्रकन ekan, अकन akan, एक ek or अक ak. Thus—

पाँच-प्रकन pāch-ekan, about five. सै-अक sai-ak, about a hundred.

दू-अकन dū-akan, about two. सात-प्रक sāt-ek, about seven.

कोरी-प्रकन kori-ekan, about a score. सात-अक sāt-ak, ,, ,,

Exactness is given by adding the syllables ठी ṭhī, ठिन ṭhin, ठन ṭhan, ठौ ṭhō, ठक ṭhak, ठिक ṭhik. Thus—

एक-ठी, एक-ठिन, एक-ठन, एक-ठौ, एक-ठक एक-ठिक
ek-ṭhī, ek-ṭhin, ek-ṭhan, ek-ṭhō, ek-ṭhak, ek-ṭhik, exactly one.

दू-ठी, दू-ठिन, दू-ठन, दू-ठौ, दू-ठक, दू-ठिक,
dū-ṭhī, dū-ṭhin, dū-ṭhan, dū-ṭhō, dū-ṭhak, dū-ṭhik, exactly two.*

Multiplication is denoted by adding the syllables गुन gun, पैत paît, घाव ghāw or घा ghā, बेर bēr, बेरौ bēri, and दारौ dāri, before the first of which a long vowel is usually shortened, thus—

दु-गुन du-gun, दू-गुन dū-gun or ति-गुन ti-gun, तौ-गुन tī-gun, thrice.

दून† dūn, twice.

चर-गुन char-gun, चार-गुन chār-gun, four times. पाँच-गुन pāch-gun, five times.

सत-गुन sat-gun, seven times. अठ-गुन aṭh-gun, eight times.

एक-पैत ek-paît, once. दू-पैत dō-paît, twice.

* Cf. Bengālī ठि ṭi, ठौ ṭi, ठा ṭā, Hindī ठो ṭhō, ठौ ṭhau, and Uriya ठि ṭi.

† Here only न n is added. From दून double we have the verb दुनोना dunōnā, to double, to fold.

तीन-घाव tīn-ghāw or घा ghā, thrice. चार-घाव chār-ghāw or घा ghā, four times.

पाँच-बेर pāch-bēr, पाँच-बेरौ pāch-bērī, five times. चार-दारौ chār-dārī, four times.

Fractional numbers, in general use are the following :—

पाव pāw, सूका sūkā or सूखा sūkhā, आधा ādhā, a half.
a quarter.

पाँच paun, three quarters. सवा sawā or सवाई sawāī, one and a quarter.

डेढ़ derh, one and a half. अढ़ई arhāī, two and a half.

अउठ* auṭh, three and a half.

Ordinals—The following may be noted—

First, पहिल pahil, पहिल pahil, sometimes पहिली pahilī (both m. and f.), पहिलावन pahilāwan, पहिलावत pahilāwa, पहिलावट pahilāwaṭ.

Second, दुसर dūsar, दुसरान dus'rān, दुसरावन dus'rāwan, दुसरावत dus'rāwat, दुसरावट dus'rāwaṭ.

Third, तीसर tīsar, तिसरान tis'rān, तिसरावन tis'rāwan, तिसरावत tis'rāwat, तिसरावट tis'rāwaṭ.

Fourth, चौथे chauththē, चौथावन chāūthāwan, चौथावट chāūthāwaṭ.

The words in आवत āwat and आवट āwaṭ may optionally have *anunāsik* on either of the last two syllables, thus—दुसरावत dus'rāwat or दुसरावँत dus'rāwāt. दुसरावट dus'rāwaṭ or दुसरावँट dus'rāwāṭ, and so on.

FEMININE GENDER IN ADJECTIVES.

The Genitive postposition के kē and the verb in Chhattisgarhi have the one and the same form in both the genders (M. and F.).

* Cf. आऊइ कोड़िओ णिव्वाण गया, णमो तेसिं

āhuṭh koriō niwvan gayā namō tēsīm,

3½ krores (of saints) obtained salvation, I bow down to them. (Nirvāṇa Kāṇḍa of the Jains).

This is not the case with adjectives which undergo slight changes with the change of gender. Hence a word of explanation is needed here.

Adjectives are used in three ways :—

(i) Attributively as in—

सुन्दर डौकी *sundar ḍaukī*, a beautiful woman.

चलाँकी डौकी *chalāṅkī ḍaukī*, a clever woman.

बुधवन्तिन डौकी *budh'wantin ḍaukī*, a wise woman.

(ii) Predicatively as in—

ए डौकी सुन्दर है *ē ḍaukī sundar hai*, this woman is beautiful.

ए डौकी चलाँकी है *ē ḍaukī chalāṅkī hai*, this woman is clever.

ए डौकी बुधवन्तिन है *ē ḍaukī budh'wantin hai*, this woman is wise.

(iii) Substantively as in—

अओ सुन्दरी or सुंदरी! *aō sundarī or sūd'rī*, O beautiful!

अओ चलाँकी! *aō chalāṅkī*, O clever!

अओ बुधवन्तिन *aō budh'wantin*, O wise!

In (i) and (ii) the adjectives are used in their proper adjectival sense : in (iii) they become substantives. When adjectives are used as substantives they are declined as such.

Besides this three-fold usage, there is another circumstance which affects the question of the gender of adjectives, namely its origin, whether it is a *tatsama* (i.e. Sanskritic) or a *tadbhava* (i.e. Prākritic) or a semi-tatsama (i.e. half Sanskritic) word.

Tatsama adjectives such as—सुन्दर *sundar*, beautiful; मधुर *madhur*, sweet; कोमल *kōmal*, soft; चतुर *chatur*, wise; रसमय *ras'may*, graceful, charming; हरखित *har'khit*, delighted, pleased; बियाकुल *biyākul*, troubled, frightened; दुखित *dukhit*, sorry, distressed; अधिक *adhik*,

much; अल्प alap, little; when used as proper adjectives are not inflected in the feminine, but their masculine form is used, whether the noun to which they refer be masculine or feminine.

Exception.

परचण्ड parchand, wrathful, becomes परचण्डा parchandā, when it refers to a feminine noun, for instance, परचण्डा डौकी par'chandā dauki.

Tadbhava adjectives ending in short अ retain their forms in both genders.

सुग्घर घोड़ा sugghar ghōṛā, a सुग्घर घोड़ी sugghar ghōṛī, a beautiful horse, ful mare.

मीठ or मिठ वचन mīṭh or mīṭṭh मीठ बात mīṭh bāt, sweet word. wachan, sweet word,

हरियर बन hariyar ban, green हरियर दूबी hariyar dūbī, green grass, grass.

Exceptions.

गोटकार goṭh'kār, talkative, becomes गोटकारिन goṭh'kārīn (in fem.).

बुधियार budhiyār, wise, ,, बुधियारिन budhiyārīn (in fem.).

चलाईक chalāik, clever, ,, चलाईकी chalāīki (in fem.).

लाल lāl, red. ,, लाली lālī (in fem.).

लाल बड़ल lāl bailā, a red bullock, लाली गाय lālī gāy, a red cow.

All adjectives ending in ई ī, ऊ ū and ए ē are of common gender.

(a) चिट्की बाबू chit'kī bābū, a चिट्की नौनी chit'kī nōnī, a little little.boy, girl.

ननकी बाबू nan'kī bābū, a ननकी बहुरिया nan'kī bahuriyā, a younger son, younger daughter-in-law.

भारी पथरा bhārī path'rā, a भारीबात bhārī bāt, an important heavy stone, matter.

अँजोरी पाख ājōrī pākḥ, अँजोरी रात ājōrī rāt, moon-lit bright-half of a month, night.

अंधियारी पाख ādhiyārī pākh, अंधियारी रात ādhiyārī rāt, a dark
dark-half of a month. night.

(b) मयारू डौका mayārū ḍaukā, मयारू डौकी mayārū ḍaukī, a loving
a loving husband, wife.

हरू चरू harū charū, a light हरू सरकी harū mar'ki, a light
cup, earthen pot.

Exception.

दुलरू दमाँद dul'rū damāḍ, a दुलौरिन बेटौ dulāürin bēṭī, a be-
beloved son-in-law. loved daughter.

(c) बड़े कका baṛē kakā, elder बड़े काकी baṛē kākī, his wife.
uncle,

छोटे ममा chhōṭē mamā, छोटे मामी chhōṭē māmī, his wife.
younger maternal uncle,

नान्हे दरपन nānhē dar'pan, नान्हे मछरी nānhē machh'rī, a little
a little mirror, fish.

थोरे भात thōrē bhāt, little थोरे रात thōrē rāt, night not much
rice, advanced.

Tadbhava adjectives in आ ā form their feminine in ई ī.

पंड़रा घोड़ा pāṛ'rā ghōṛā, पंड़री घोड़ी pāṛ'rī ghōṛī, a white
a white horse, mare.

डेरपोकना बोकरी der'poknā chhok'- डेरपोकनी बोकरी der'poknī chhok'rī,
rā, a timid boy, a timid girl.

लबरा टूरा lab'rā ṭūrā, an untruth- लबरी टूरी lab'rī ṭūrī, an untruthful
ful lad, lass.

बड़का बाबू baṛ'kā bābū, the eldest बड़की बहुरिया baṛ'kī bahuriyā, the
son, eldest daughter-in-law.

करिया बड़ला kariyā bailā, a black कारी गाय kārī gāy, a black cow.
bullock.

छोटका भाई chhoṭ'kā bhāī, younger छोटकी बहिनी chhoṭ'kī bahinī,
brother, younger sister.

सभिला गौँटिया majhilā gāūṭiyā, the सभिली or सभली गौँटिन majhili
second of the three Gountia majhl'i gāūṭin, his wife.
brothers,

भुसका साहेब bhus'kā sāheb, a fat भुसकी मेम bhus'ki mēm, a fat Euro-
pean gentleman, pean lady.

Exception.

अकेला akellā, single; alone. चतुरा chaturā, wise.
टढ़वा ṭeṛh'wā, crooked. अंधवा ādh'wā, blind.
पका pakkā, perfect, mature, ripe. अच्छा achchhā, good.

COMPARISON.

The rules of comparison in Chhattisgarhī are just like those in Bihārī Hindi. The following quotation from Dr. Hoernle's 'Comparative Grammar of the Gaudian Languages,' will fully explain the subject.

The degrees of comparison cannot be indicated by any change in the positive form. The comparative is expressed by putting the object with which another is compared in the ablative (made with the affix ले) and the superlative by prefixing to the adjective either the adjective itself or the pronoun सब sab, सबो sabō, सबो sabbō meaning all, in the ablative case, e.g.

ओकर मोट्ट बइला-ले मोर बइला अच्छा है 'ōkar moṭṭ bailā-lē mōr bailā
achchhā hai,' my bullock is better than his fat bullock.

ओकर-ले बड़का 'ō-kar-lē baṛ'kā,' greater than he.

ए-हर सबले मिट्ट आमो अय 'ē-har sab-lē miṭṭh āmā ay,' this is the
sweetest mango (lit. this is of all a sweet mango).

अच्छा-ले अच्छा तरकारी 'achchhā-lē-achchhā tar'kāri,' the best vege-
table.

अच्छाले अच्छा चाँउर के भात 'achchhā-lē achchhā chāur-kē bhāt,'
the best cooked rice.

वो-कर भाई ओकर बहिनो-ले जँच हैं 'wō-kar bhāi ōkar bahini-lē j̄ch
hai,' his brother is taller than his sister.

Below are given all the three forms of two adjectives.

अच्छा 'achchhā,' good.

ऊँच 'ūch, high.'

बोकर-ले अच्छा 'wō-kar-lē achchhā,' बोकर-ले ऊँच 'wō-kar-lē ūch,'
better. higher.

सबो-ले अच्छा 'sabō-lē achchhā,' सबो-ले ऊँच 'sabō-lē ūch,'
best. highest.

Sometimes to express the comparative the long or oblique form is used. Thus—

बड़का कोन अय or बड़े कोन अय 'baṛ'kā kōn ay or baṛē kōn ay?'
which is the elder one?

बो छोटा or छोटे अय 'wō chhot'ka or chhōṭē ay,' that is the
younger one.

PRONOUNS.

The declension of pronouns is somewhat peculiar. Each pronoun has in each number three forms—a direct, an oblique, and a genitive.

The direct form is that used with the nominative, the oblique is that used in the accusative and sometimes in the dative, the genitive is that used in the other cases, and sometimes in the dative. In other words the oblique form is used in the accusative, with the postpositions का kā and ला lā, and it is also used in the dative with the same postpositions. The genitive form is used by itself for the genitive, and with the usual postpositions for other cases. Moreover it is used with the postposition बर bar and खानिर khātir or खानर khātar, of the dative. We thus get the following scheme :—

Nom. Direct form.

Acc. Oblique form with का kā or ला lā.

Instr. Genitive with ले* lē or से sē.

Dat. Oblique form with का kā or ला lā, and Genitive with
बर bar, खानिर khātir, खानर khātar.

* ले is used for the third case by the inhabitants of the far off country of Nepāl.

Abl.	Genitive with ले lē or से sē.
Gen.	Genitive form.
Loc.	Genitive with माँ mā or मैं mē.

In the plural there are moreover two forms, a simple, declined as above, and a periphrastic formed by adding **सन** 'man' to the simple plural form. This periphrastic form is declined regularly like a substantive.

In some places the instrumental and ablative are used with the oblique and not with the genitive form, but this custom is dying out.

PERSONAL PRONOUNS.

The Personal Pronouns of the first and second persons are as follows :—

Singular.

	First person.	Second person.
Direct	मैं mē or मै mai, I,	तैं tē or तै tai, thou.
Oblique	मो mō, me,	तो tō, thee.
Genitive	मोर mōr, my,	तोर tōr, thy.

Plural.

(1) Simple	Direct	हमन haman, we, तुमन tūman, ye.
	Oblique	हम ham, us, तुम्ह tumh, or तुँह tūh, you.
	Genitive	हमार hamār, तुम्हार tumhār, तुँहार tūhār, हमर* hamar, our. तुँहर* tūhar, your.
(2) Periphrastic	हम-सन ham-man, तुम-सन tum-man, ye. we,	

The forms **मैं** mē and **तैं** tē are used by the vulgar, **मै** mai and **तै** tai by the educated; sometimes **तू** tū or **तुँह** tūh is used instead of **तैं** tē to express respect.

* **हमर** hamar and **तुँहर** tūhar or **तुँह** tūh are used in some parts of Ohhattisgarh in place of **हमार** hamār, **तुम्हार** tumhār, etc.

मैं mē or मैं maī, I, is declined as follows :—

Singular.

Nom.	मैं mē or मैं maī, I.
Acc.	मो-का, mō-kā, मो-ला* mō-lā, me.
Instr.	मोर-ले mōr-lē or से sē, by me.
Dat.	मो-का mō-kā, मो-ला mō-lā, मोर-बर mōr-bar, मोर-खातिर mōr khātir or खातिर khātar, to or for me.
Abl.	मोर-ले mōr-lē or से sē, from me.
Gen.	मोर† mōr, my.
Loc.	मोर-साँ‡ mōr-mā or मैं mē, in me. मोर-ऊपर mōr-ūpar, on me.

Plural.

	Simple.	Periphrastic.
Nom.	हम ham, हमन haman,	हम-मन ham-man, we.
Acc.	हम-का ham-kā, हम-ला ham-lā, हम-मन-का ham-man-kā or ला lā,	us.
Ins.	हमार-ले hamār-lē or से sē or हमार-ले hamār-lē or से sē,	हम-मन-ले ham-man-lē or से sē, by us.
Dat.	हम-का ham-kā or ला lā, हमार-बर hamār-bar, etc.	हम-मन-का ham-man-kā, -ला lā, or -बर bar, to or for us.
Abl.	हमार-ले hamār or से sē हमर -ले, hamār-lē, or से -sē,	हम-मन-ले, -से ham-man-lē, -sē, from us.
Gen.	हमार hamār or हमर hamar,	हम-मन-के ham-man-kē, our.
Loc.	हमार-साँ-में hamār mā, -में, or हम-मन-साँ, -में ham-man-mā, हमार-साँ, -में hamār-mā, -में, -में,	in us.

* Marathī, मला malā, me.

† Bengali and Uṛīya (Hindī too) मोर mōr—generally used in poetry.

‡ Gujrātī सारा-साँ Also in Nepālī सा is used for the seventh case.

हमारे-ऊपर hamār ūpar or हम-मन-ऊपर ham-man-ūpar,

हमारे-ऊपर hamar-ūpar,

on us.

तैं tē or तैं taī is similarly declined ; thus'—

Singular.

Nom. तैं tē or तैं taī,	thou.
Acc. तो-का tō-kā, तो-ला tō-lā,	thee.
Ins. तोर-ले tōr-lē, तोर-से tōr-sē,	by thee.
Dat. तो-का, -ला ; tō-kā, -lā, तोर-बर. tōr-bar, -खातिर -khātir -खातर, khātar.	to or for thee.
Abl. तोर-ले, tōr-lē, तोर से tōr -sē,	from thee.
Gen. तोर tōr,	thy.
Loc. तोर-साँ, tōr-mā, तोर-में tōr mē,	in thee

Plural.

Simple.	Periphrastic.
Nom. तुम tum, तुमन tuman,	तुम-मन tum-man, ye.
Acc. तुम्ह-का tumh-kā, तुम्ह-ला tumh-lā,	तुम-मन-का, tum-man-kā, तुममन-ला tum-man-lā, you.
Ins. तुम्हारे-ले, tumhār-lē, तुम्हारे-से tumhār-sē,	तुम-मन-ले, tum-man-lē, तुममन-से tum-man-sē, by you.
Dat. तुम्ह-का, or -ला, tumh-ka, or -lā, तुम्हारे-बर tumhār-bar,	तुम,मन-का, -ला, -बर tum-man -kā, -lā, -bar, to or for you.
Abl. तुम्हारे-ले, or -से tumhār-lē, or -sē,	तुम-मन-ले, or -से tum-man-lē, or -sē, from you.
Gen. तुम्हारे tumhār,	तुम-मन-के tum-man-kē, of you.
Loc. तुम्हारे-साँ, or में tumhār-mā, or में, mē,	तुम-मन-साँ, or में tum-man-mā, or में, in you.

In the oblique plural form, तुम tum is sometimes written for तुम्ह tumh.

When. तूँ tū or तुंह tūh is used to express respect, the forms are as follows :—

Singular.	Plural.	
	Simple.	Periphrastic.
Direct, तू तू or तुंह tūh,	wanting* तू तू or तुंह-मन tūh-man,	
Oblique, तुंह tūh,	wanting* Do.	
Genitive, तुंहार tūhār or	तुंहार or Do.	
तुंहर tūhar.	तुंहर-मन	
Nom. तू तू or तुंह tūh,		
Acc. तुंह-ला tūh-lā, तुम-का tum-kā (not तुंह-का tūh-kā).		
Ins. तुम्हार-ले, -से tūmhār-lē, -sē or तुंहर-ले, -से tūhar-lē, -sē.		
Dat. तुंह-ला tūh-lā. तुम-का) tum-kā (not तुंह-का), तुम्हार-बर, -खातिर,		
-खातर tumhār-bar, khātir, -khātar.		
Abl. तुम्हार-ले, -से tumhār-lē, -sē तुंहर-ले, -से tūhar-lē, -sē.		
Gen. तुम्हार tumhār, तुंहर tūhar.		
Loc. तुम्हार-माँ tumhār-mā or मैं में, तुंहर-माँ tūhar-mā or मैं में.		

This respectful form is especially used between two *samdhis* (fathers of bride and bridegroom), sons-in-law and fathers-in-law, nephews and maternal uncles, etc.

As already explained, the instrumental and ablative of these pronouns in some places are used with the oblique instead of with the genitive forms; thus मो-ले mō-lē, हम-ले ham-lē, तो-ले tō-lē and तुम-ले tum-lē, instead of मोर-ले mōr-lē, हमार-ले hamār-lē, तोर-ले tōr-lē, and तुम्हार-ले tumhār-lē.

The periphrastic plural is formed, it will be seen, by adding मन man to the simple nominative plural. Sometimes, however, it is added to the simple genitive plural, thus—

हमार-मन hamār-man,	हमार-मन-का hamār-man-kā,
हमार-मन-ले hamār-man-lē,	तुम्हार-मन tumhār-man,
तुम्हार-मन-का tumhār-man-kā,	तुम्हार-मन-ले tumhār-man-lē, etc.

* The Reflexive Pronoun अपन apan, self, is sometimes used for the simple plural of तू or तुंह.

When implying emphasis **ही** *hī* or **हू** *hū* meaning 'also,' is added to **मैं** or **तैं**, and the form assumed is as follows—

मैं <i>mē</i> or मैं <i>maī</i> + ही <i>hī</i>	becomes	मैंही <i>māhī</i> , I, myself.
तैं <i>tē</i> or तैं <i>taī</i> + ही <i>hī</i>	„	तैंही <i>tāhī</i> , thou, thyself,
मैं <i>mē</i> or मैं <i>maī</i> + हू <i>hū</i>	„	मैंहू <i>māhū</i> , I also.
तैं <i>tē</i> or तैं <i>taī</i> + हू <i>hū</i>	„	तैंहू <i>tāhū</i> , thou also.

Some people pronounce **मैंहू** as **मौहू** *maūhū* and **तैंहू** as **तौहू** *taūhū*.

REFLEXIVE PRONOUNS.

The Reflexive Pronoun **अपन*** *apan*, self, is declined regularly like a substantive, except that the genitive takes no termination, thus—

Nom. अपन <i>apan</i> , अपन-हर <i>apan-har</i> ,	self.
Acc. अपन-का , -ला <i>apan-kā, -lā</i> ,	self.
Ins. अपन-ले , -से <i>apan-lē, -sē</i> ,	by self.
Dat. अपन-का , -ला , -वर etc., <i>apan-kā, -lā, -bar</i> ,	to or for self.
Abl. अपन-ले , -से <i>apan-lē, -sē</i> ,	from self.
Gen. अपन <i>apan</i> ,	own.
Loc. अपन-साँ , में <i>apan-mā, mē</i> ,	in self.

The plural is formed by repeating the word, thus—

Nom. अपन-अपन <i>apan-apan</i> , अपन-अपन-हर <i>apan-apan-har</i> ,	selves
Acc. अपन-अपन-का , ला <i>apan-apan-kā, lā</i> ,	selves.
and so on.	

This pronoun is frequently compounded with personal pronouns; thus—

* The word **सवाँगे** *sawāṅgē* (Sansk. स्वयम् *swayam*) is also used in a similar sense. Example—

राजा-हर सवाँगे लड़ाई-साँ गइस
Rājā-har sawāṅgē larāī-mā gaīs,
 The king himself went in the battle.

Acc. मैं अपन-का मैं apan-kā,	myself.
Acc. तैं अपन-का तैं apan-kā,	thymself.
Acc. ओ अपन-का ओ apan-kā,	himself.
Acc. हम-सन अपन-का ham-man apan-kā,	ourselves.
Acc. तुम-सन अपन-का tum-man apan-kā,	yourselves.
Acc. ओ-सन अपन-का ō-man apan-kā,	themselves.

The mutual reflexive pronoun आपुस āpus or आपुसी āpusī occurs only in the genitive and locative of both numbers : thus—

Singular.

Gen. आपुस-के āpus-kē, आपुसी-के āpusī-kē,	of each other.
Loc. आपुस-साँ, -में; āpus-mā, -mē; आपुसी-साँ, -में āpusī-mā, -mē,	in each other.

Plural.

Gen. आपुस आपुस-के āpus-āpus-kē, आपुसी आपुसी के āpusī āpusī-kē,	of each other.
Loc. आपुस आपुस-साँ, -में āpus-āpus-mā, -mē आपुसी आपुसी-साँ, में āpusī-āpusī-mā, -mē,	in each other.

The vulgar sometimes make a plural with सन man; thus—

आपुस-सन-के āpus-man-kē, आपुसी-सन-के āpusī-man-kē, etc.	of each other.
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DEMONSTRATIVE PRONOUNS.

The Proximate Demonstrative Pronoun ए ē, sometimes spelt ये this, and the Remote Demonstrative Pronoun ओ ō sometimes spelt वो wō, he, she, it, that, are declined exactly like the personal pronouns. The principal forms are as follows :—

Singular.

Direct, ए ē, ए-हर ē-har, ओ, ō, ओ-हर ō-har.
Oblique, ए ē, ओ ō.
Genitive, ए-कर ē-kar, ओ-कर ō-kar.

Plural.

Simple	Direct, इन in, इन-हर in-har.	उन un, उन-हर un-har.
	Oblique, इन्ह inh	उन्ह unh.
	Genitive, इन्ह-कर inh-kar,	उन्ह-कर unh-kar.
Periphrastic,	ए-सन ē-man or	ओ-सन ō-man or
	इन्ह-सन inh-man,	उन्ह-सन unh-man.

The accusative frequently drops its postposition, का kā, thus ए देख ē dēkh, see this, instead of ए-का देख* ē-kā dēkh.

ओ देख ō dēkh, see that, instead of ओ-का देख* ō-kā dēkh.

In the genitive case singular, the forms ए-के ē-kē ओ-के ō-kē are sometimes used. So also, in the genitive plural the forms इन्ह-के inh-kē and उन्हें-के unh-kē are sometimes used.

Instead of इन्ह and उन्हें, इन in and उन un are sometimes used.

Locative. ए-में ē-mē in this. ओ-में ō-mē in that.

ओ-कर-में ō-kar-mē, in him or in her or in it.

It is unnecessary to decline these in full.

THE CORRELATIVE PRONOUNS.

These include the Relative Pronoun जे jē, who and its Correlative ते tē he (who). They are declined exactly like the Demonstrative Pronouns, except that the nominative has three pairs of forms, founded on the three sets. जे jē, जोन jōn, जउन jaun, and ते tē, तोन tōn, तउन taun, respectively.

The principal parts are as follows :—

Singular.

Direct,	जे jē, जे-हर jē-har,	ते tē, ते-हर tē-har.
	जोन jōn, जोन-हर jōn-har,	तोन tōn, तोन-हर tōn-har.
	जउन jaun, जउन-हर jaun-har,	तउन taun, तउन-हर taun-har.

* But ए-ला देख ē-lā dekh and ओ-ला देख ō-lā dekh, are in common use.

Oblique, जे जे, जोन jōn, or जउन jaun, ते ते, तोन tōn or तउन taun.

Genitive, जे-कर जे-कर, जे-कर जे-कर,

ते-कर ते-कर.

Plural.

Simple { Direct, जिन jin, जिन-हर jin-har, तिन tin, तिन-हर tin-har.
Oblique, जिन्ह jinh, तिन्ह tinh.
Genitive, जिन्ह-कर jinh-kar, तिन्ह-कर tinh-kar.

Periphrastic, जे-सन जे-मान, जोन-सन ते-मान ते-मान, तोन-सन
jōn-man, जउन-सन jaun- tōn-man, तउन-सन taun-
man, or जिन्ह-सन jinh- man, or तिन्ह-सन tinh-
man. man.

The accusative frequently drops the postposition ; thus जउन देख* jaun-dēkh (that) which you see ; *जे-कहत-हौ ते बताव जे-kahat-hau, तें batāw, show that about which you speak.

In the genitive case singular and plural के कें is sometimes substituted for कर kar, thus—

जे-के जे-के,	instead of	जे-कर जे-कर.
जिन्ह-के jinh-kē,	„	जिन्ह-कर jinh-kar.
ते-के ते-के,	„	ते-कर ते-कर.
तिन्ह-के tinh-kē,	„	तिन्ह-कर tinh-kar, etc.

Instead of जिन्ह jinh and तिन्ह tinh, जिन jin and तिन tin are sometimes used.

It is not necessary to decline these pronouns in full.

INTERROGATIVE PRONOUNS.

The Masculine and Feminine Interrogative Pronoun कोन kōn or कउन kaun is declined like the Correlatives. The only difference is

* Such uses are now rare. The present forms are जौन-ला or -का देख । जे-ला कहत-हौ ते-ला बताव । But we can correctly say जे बात कहत-हौ ते बात बताव ।

that there is no direct form के क़े as might be expected, but there is an additional singular oblique form का क़ा.

Principal Parts.

Singular.

Direct,	कोन kōn,	कोन-हर kōn-har.
	कउन kaun,	कउन-हर kaun-har.
Oblique,	कोन kōn,	कउन kaun or का क़ा.
Genitive,	का-कर kāk-kar.	

Plural.

Simple	{ Direct,	कोन-कोन kōn-kōn.
	{ Oblique,	कोन-कोन kōn-kōn.
	{ Genitive,	काकर-काकर kāk-kāk.

Periphrastic. कोन kōn, कोन-सन kōn-man, or कउन kaun,
कउन-सन kaun-man.

The Genitive Singular is also कोन-के kōn-kē, कउन-के kaun-kē,
or का-के kāk-kē.

To signify 'which of many' this pronoun is frequently repeated and is then thus declined in the plural.

Nom. कोन kōn, कोन (-हर) kōn (-har),
कउन kaun, कउन (-हर) kaun (-har),
कोन kōn, कोन-सन kōn-man,
कउन kaun, कउन-सन kaun-man.

Acc. कोन kōn, कोन-का, -ला kōn-kā, -lā,
कउन kaun, कउन-का, -ला kaun-kā, -lā,
कोन kōn, कोन-सन-का, -ला kōn-man-kā, -lā,
कउन kaun, कउन-सन-का, -ला kaun-man-kā, -lā,
का-ला kāk-lā, का-ला kāk-lā, and so on.

When the oblique form का *kā* is used, the postposition is repeated after each member of the compound, while with other forms, it is only used after the second member.

The neuter Interrogative Pronoun का *kā*, 'what,' is one of the few survivals of the neuter gender in the dialect.

It has an oblique form काहे *kāhē*, but in other respect is declined in the singular regularly like a substantive, thus—

Nom. का *kā*.

Acc. काहे-का, -ला *kāhē-kā, -lā*.

Instr. काहे-ले, -से *kāhē-lē, -sē*, and so on.

Sometimes का *kā* is used instead of काहे *kāhē*; thus का-का *kā-kā*, का-ला *kā-lā*, का-ले *kā-lē*, and so on.

The plural is formed by doubling the pronoun; thus—

Nom. का का *kā kā*.

Acc. काहे काहे-का, ला *kāhē kāhē-kā, -lā*.

Instr. काहे काहे-ले, -से *kāhē, kāhē-lē, -sē*, and so on.

INDEFINITE PRONOUNS.

The Indefinite Pronoun कोनो *kōnō* or कउनो *kaunō*, any one, some one, is declined regularly in the singular like a substantive: thus—

Nom. कोनो *kōnō*, कोनो-हर *kōnō-har* or कउनो *kaunō*, कउनो-हर *kaunō-har*.

Acc. कोनो-का, -ला *kōnō-kā, -lā*, कउनो-का, ला *kaunō-kā, -lā*, and so on.

The plural is formed by reduplication, thus—

Nom. कोनो कोनो, कोनो कोनो-हर or कउनो कउनो, कउनो कउनो-हर.

Acc. कोनो कोनो-का, -ला; etc., and so on.

The vulgar sometimes add मन *man*; thus,—

Acc. कोनो कोनो-मन-का, and so on.

Sometimes an oblique form काकरो *kā-k'rō*, is used ; thus,—

Acc. (Sing.) काकरो-का, -ला *kāk'rō-kā, -lā*, and so on.

कुछ *kuchhū*, any thing, something is declined similarly , thus,—

Singular.

Nom. कुछ *kuchhū*,

Acc. कुछ-का, -ला *kuchhū-kā, -lā*, and so on.

Plural.

Nom. कुछ-कुछ *kuchhū-kuchhū*.

Acc. कुछ कुछ-का, -ला *kuchhū kuchhū-kā, -lā*, and so on,

the vulgar adding मन *man*, as above.

Other Indefinite Pronouns are :—

एक *ek*, a, a certain.

दूसर *dūsar*, आन *ān*, बिरान *birān*, another.

अउर *aur*, अउ *aū*, other.

दुनों *dunō*, दुनों *dunnō*, both.

कतको *kat'ko*, several, some.

सब *sab*, सबो *sabbō*, all.

These are all declined like कुछ *kuchhū*, above.

When two pronouns are used together, or when a pronoun and a noun are used together, the case postpositions are added to the latter of the two ; thus—

एक दूसर-का (acc.) one to another.

जउन-जउन-ले *jaun-jaun-lē*, from whosoever.

कउन बदला-बर *kaun bailā-bar*, for what bullock.

दूसर दूसर मनखेका *dūsar dūsar man'khēkā*, each to a different man.

दूसर दूसर मनखे-मन-ले *dūsar dūsar man'khē-man-lē*, each by different men, and so on.

The following are Pronominal Adjectives.

A. Quantity.

Proximate Demonstrative.

प्रतका et'kā, प्रतेक etek, प्रतकी et'ki, प्रतीक etik, प्रतेके et'kē,
 or अतका at'ka, अतेक atek, अतकी at'ki, अतीक atik, अतेके
 at'kē, or (vulgar) इतका it'kā, इतेक itek, इतकी it'ki, इतीक
 itik, इतेके it'kē or अडुक aruk. } this
 much

Remote Demonstrative.

ओतका ot'kā, ओतेक otek, ओतकी ot'ki, ओतीक otik, ओतेके
 ot'kē or वतका wat'kā, वतेक watek, वतकी wat'ki, वतीक
 watik, वतेके wat'kē, or (vulgar) उतका ut'kā, उतेक utek, उतकी
 ut'ki, उतीक utik, उतेके ut'kē or ओडुक oruk or वडुक waruk. } that
 much

Relative.

जैतका jet'kā, जैतेक jetek, etc. जतका jat'kā, जतेक jatek, etc. } what
 or (vulgar) जितका jit'kā, जितेक jitek, etc., or जडुक jaruk. } much

Correlative.

तैतका tet'kā, तैतेक tetek, तैतकी tet'ki, तैतीक tetik, तैतेके
 tet'kē, or ततका tat'kā, ततेक tatek, etc. or (vulgar) तितका
 tit'kā, तितेक titek, etc., or तडुक taruk. } that
 much

Interrogative.

कैतका ketkā, कैतेक ketek, etc., or कतका kat'kā, कतेक
 katek, etc., or (vulgar) कितका kit'kā, कितेक kitek, etc.,
 or कडुक karuk. } how
 much

B. Quality.

Proximate Demonstrative.

ऐसन aisan, ऐसने ais'nē, ऐसे aisē, अस as, in this way.

Remote Demonstrative.

वैसन waisan, वैसने wāis'nē, वैसे waisē, in that way.

Relative.

जैसन jāisan, जैसने jāis'nē, जैसे jaisē, जस jas, in what way.

Correlative.

तैसन tāisan, तैसने tāis'nē, तैसे taisē, तस tas (rare), in that way.

Interrogative.

कैसन kaisan, कैसने kāis'nē, कैसे kaisē, कस kas, in what way.

THE VERB.

INTRODUCTORY.

The verbs have two numbers : Singular and Plural. There are three persons, first, second, and third. But there is no distinction of gender.

In the present tense of the defective auxiliary verb, in the future indicative of all verbs and in tenses derived from them, the polite and the vulgar, use different forms for each person. These will be made clear in the paradigms.

Every verb has a root, from which every other form is derived. The root may be found by taking the infinitive in न na and discarding that letter. The remainder is the root. Thus घुचन ghuchan, to move; root घुच ghuch, move; or it may be found by taking the third singular present conjunctive and discarding the termination ए ai. Thus घुचै ghuchai, if he move, root घुच ghuch. The second person singular imperative is always the same as the root.

There are two auxiliary verbs in use :—

- (1) the defective auxiliary verb,
- (2) the complete auxiliary verb.

The defective auxiliary verb uses up two roots in its conjugation, viz., ✓ हव haw, be, and ✓ रह rah, remain.

The complete auxiliary verb is formed from the ✓ हो hō, become, and is conjugated regularly throughout, except that its preterite is irregular. Its preterite is never used as an auxiliary, but only as a verb substantive.

FORMATION OF MOODS AND TENSES.

There are three moods, the Indicative, the Conjunctive or Conditional, and the Imperative. They have the following tenses :—

Indicative—Preterite, Future, Present-Definite, Imperfect, Future Durative, Perfect, Pluperfect, Future Exact.

Conjunctive—Present, Preterite, Future, Present Durative, Future Exact, Second Preterite.

Imperative—Present. Also an Honorific form.

Tenses may be also divided into Simple (or Radical and Participial), and Periphrastic. The former are formed by taking the root or a participle, and adding the personal terminations direct. The latter are formed with the aid of auxiliary verbs subjoined to the present or past participle. Classifying them according to this system we get.

SIMPLE.

Indicative—Preterite and Future.

Conjunctive—Present and Preterite.

Imperative—Present and Honorific.

PERIPHRASTIC.

Indicative—Present-Definite, Imperfect, Durative Future, Perfect, Pluperfect and Future Exact.

Conjunctive—Future, Present Durative, Future Exact, and Second Preterite.

In the following Paradigms, the tenses will be classed as above. First will come the simple and then the periphrastic tenses.

SIMPLE TENSES.

The Preterite Indicative is formed by adding the following terminations to the root :—

Person.	Singular.	Plural.
1st	एँ व ऐw,	एन en.
2nd	ए ऐ or एस es or स sa,	एव ew.
3rd	इस is,	इन in.

The Future Indicative is formed by adding the following terminations to the root. This tense has two forms, one used by the polite and the other by the vulgar.

PERSON.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	इहौं ihaũ,	हूं hũ,	अब ab or इहान ihan,	बो bō or बोन bōn,
2nd	बे bē,	बे bē,	इहौ ihaũ,	हूं hũ,
3rd	इहे ihai or ही hi,	ही hi,	इहै ihaĩ,	है hi,

When the root ends in a vowel, these terminations are liable to slight changes.

The Present Conjunctive (Conditional) is formed by adding the following terminations to the root :—

Person.	Singular.	Plural.
1st	औं aũ,	अन an,
2nd	अस as,	औ au,
3rd	ऐ ai,	ऐ aĩ,

When the root ends in a vowel, the अ of अस and अन is sometimes elided.

The Preterite Conjunctive (Conditional) is formed by adding the terminations of the Preterite Indicative to the Present Participle.

The Present Imperative is the same as the Present Conjunctive, except that the termination अस is dropped in the second person singular.

The Honorific Imperative is formed by adding ई to the root.

PERIPHRASTIC TENSES.

The Present Definite is formed by adding the persons of the Present tense of the Defective Auxiliary Verb to the Present Participle ; thus—

मैं घुचत-हौं mǎi ghuchat-haũ, } I am moving.
or (vulgar) मैं घुचत-हवौं mǎi ghuchat-hawaũ, }

With negative particles, irregular forms occur like—ओ नइ जात-ऐ ō nai jāt-ai, he is not going ; हम नी जात-अन ham nī jāt an, I am not going.

The Imperfect Indicative is formed by adding the persons of the Preterite tenses of the Defective Auxiliary verb to the Present Participle; thus—^{मैं} घुचत-रहँव *māi ghuchat-rahēw*, I was moving.

Sometimes the Perfect of the Defective Auxiliary verb is used instead; thus—^{मैं} घुचत-रहे-हैं *māi ghuchat-rahē-haū*, I was moving.

The Durative Future Indicative is formed by adding the persons of the Future Indicative of the Complete Auxiliary verb to the Present Participle; thus—^{मैं} घुचत-होहैं *māi ghuchat-hōhaū*, I shall be moving.

The Perfect Indicative is formed by adding the following terminations to the root. It will be seen that the latter half of the terminations is the Present of the Defective Auxiliary Verb.*

PERSON.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	ए-हैं <i>ē-haū</i> ,	ए-हवैं <i>ē-hawaū</i> ,	ए-हन <i>ē-han</i> ,	ए-हवन <i>ē-hawan</i> .
2nd	ए-हस <i>ē-has</i> .	ए-हवस <i>ē-hawas</i> ,	ए-हौ <i>ē-hau</i> ,	ए-हवौ <i>ē-hawau</i> .
3rd	इस-है <i>is-hai</i> ,	इस-हवै <i>is-hawai</i> ,	इन-हैं <i>in-hāi</i> ,	इन-हवैं <i>in-hawaū</i> .

If the root ends in a vowel, ये *yē*, is used instead of ए *ē*.

Thus, ^{मैं} घुचे-हैं *māi ghuchē-haū*,
or (vulgar) ^{मैं} घुचे-हवैं *māi ghuchē-hawaū*, } I have moved.

The Pluperfect Indicative is formed by adding the persons of the Preterite tense of the Defective Auxiliary Verb to the Past Participle; thus ^{मैं} घुचे-रहँव *māi ghuchē-rahēw*, I had moved.

Sometimes the perfect of the Defective Auxiliary Verb is used instead. thus ^{मैं} घुचे-रहँव-हैं *māi ghuchē-rahēw-haū*, or ^{मैं} घुचे रहे-हैं *māi ghuchē-rahē-haū*, I had moved.

The Future Exact is formed by adding the persons of the

* This tense is formed by adding the persons of the Present Defective Auxiliary Verb to the Past Participle.

Future Indicative of the Complete Auxiliary Verb to the Past Participle; thus मैं घुचे-होईँ मैं ghuchē-hōhai, I shall or may have moved.

In the third person, sometimes, instead of adding ए ē to the root, the third person of the preterite is used. This gives the idea of greater uncertainty. Thus ओ घुचे-होईँ ō ghuchē-hōhai, means he will almost certainly have moved, but ओ घुचिस-होईँ ō ghuchis-hōhai = he will probably have moved, आज बालमुकुन्द पाठशाला-माँ गये-होईँ āj Bālmakund pāṭhsālā-māṁ gayē-hōhai, to-day Bālmakund will almost certainly have gone to school. This would be said if he always went regularly and never missed attendance; but if every now and then he missed, and his attendance to-day would not be so certain, the phrase used would be आज बालमुकुन्द पाठ-शाला माँ गइस-होईँ, āj Bālmakund pāṭh-sālā-māṁ gais hōhai.

The Future Conjunctive is formed by adding the persons of the Present Conjunctive of the Complete Auxiliary Verb to the Present Participle: thus मैं घुचत-होऊँ मैं ghuchat-hōaū, (If) I be moving.

The Durative Present Conjunctive is formed by adding the persons of the Preterite Conjunctive of the Complete Auxiliary verb, to the Present Participle; thus मैं घुचत-होतँ मैं ghuchat-hōtēw, (If) I were moving.

The Future Exact Conjunctive is formed by adding the persons of the Present Conjunctive of the Complete Auxiliary Verb, to the Past Participle; thus मैं घुचे-होऊँ मैं ghuchē-hōaū, (If) I have moved.

The Second Preterite Conjunctive is formed by adding the persons of the Preterite Conjunctive of the Complete Auxiliary verb, to the Past Participle; thus मैं घुचे-होतँ मैं ghuchē-hōtēw, (If) I had moved.

The Conjunctive Participle is formed by adding the participle के kē to the first infinitive; thus घुच-के ghuch-kē, having moved. होय-के hōy-ke, having been.

VERBAL DERIVATIVES.

Primary Suffixes.

The formation of Verbal nouns and adjectives, including infinitives and participles, will now be described. In the paradigm only the Present and Past Participles and the three Infinitives will be given.

The following terminations make nouns of Agency:—

येया aiyā, e.g. added to √बोल bol, speak, forms बोलैया bolaiyā, a speaker; √पै pi, drink, forms पियेया piyaiyā, a drinker; √कमा kamā, earn or labour, forms कसैया *kamaiyā, a labourer.

वैया waiyā, added to √बोल bol, speak, forms बोलवैया bol'waiyā, a speaker; √खा khā, eat, forms खवैया kha-waiyā, an eater; √पै pi, drink, forms पिवैया piwaiyā, a drinker; √कमा kamā, work; forms कसवैया kam'waiyā, a worker.

वार wār, added to √राख rākh, keep, रखवार rakh'wār, a keeper; √जोग jōg, guard, or watch; forms जोगवार jog'wār, a watcher.

आ ā (fem. ई ī) added to √गिजर gijar, laugh, forms गिजरा gijrā, fem. गिजरौ gij'ri, a laugher.

रा rā (fem. रौ ri) ,, हँस hās, laugh, forms हँसरा hās'rā, fem. हँसरौ hās'ri, a laugher; ठग ṭhag, cheat, forms ठगरा ṭhag'ra, fem. ठगरौ ṭhag'ri, a cheat.

हा hā (fem. हौ hī) ,, गिजर gijar, laugh; forms गिजरहा gijar'hā, fem. गिजरहौ gijar'hī, a laugher; ठग

* कसैया is rarely used. कमिया is more commonly used instead. It means industrious also, as in ए रैयत-हर अड़बड़ कमिया अय ē raiyat-har aṛ'bar kamiyā ay, this ryot is wonderfully industrious.

ṭhag, cheat, forms टगहा ṭhag'hā, fem.
 टगही ṭhag'hī, a cheat ; चटर chaṭar, gab-
 ble, forms चटरहा chaṭar'hā, fem. चटरही
 chaṭar'hī, a gabbler.

नहा n'hā, (fem.) नही n'hī, added to √रो rō, weep ; forms रोनहा
 ron'hā, fem. रोनही ron'hī, a weeper.

आक āk, added to √तँउर tāur, swim ; forms तँउराक tāurāk, a
 swimmer.

The following terminations form abstract verbal nouns or nouns
 expressing the act of the root. The first three are usually treated
 as infinitives.

* Oblique र ē (first infinitive).

- | | |
|-------------------|--------------------------------------------------------------------|
| ✓बोल bōl, speak, | बोल bōl, बोले bōlē (oblique), the act of speaking. |
| ✓घुच ghuch, move, | घुच ghuch, the act of moving ; dat. घुचे-ला ghuchē-lā, for moving. |
| ✓हो hō, be, | होय hōy, the act of being ; obl. होये hōyē. |
| ✓जा jā, go, | जाय jāy, the act of going ; ablative जाये-ले jāyē-lē, from going. |

न n (second infinitive).

- | | |
|--------------------|-----------------------------------------------------------------------------|
| ✓दे dē, give, | देन dēn, the act of giving ; to give. |
| ✓नहा nahā, bathe, | नहान nahān, the act of bathing ; to bathe. |
| ✓बोल bōl, speak, | बोलन bōlan, the act of speaking. |
| ✓पर par, lay down. | परन paran, the act of laying oneself prostrate (before a god in a temple in |

* i.e. the root is used without termination in the nominative, but takes the termination र ē in the oblique form. Sometimes य ya is added to the direct form of verbs ending in vowels.

order to free oneself from certain ailments or trouble).

ब, b, वब * wab (changing to अब ab, दब ib, उब ub); third infinitive.

- | | |
|----------------------------------------------------|----------------------------------------------------------------------------|
| ✓बोल bōl, speak, | बोलब bōlab, the act of speaking; to speak. |
| ✓मिल mil, meet, | मिलब milab, the act of meeting; union; to meet. |
| ✓कर kar, do. | करब karab, the act of doing; to do. |
| ✓पै pi, drink. | पैअब piab or पौबब piwab, the act of drinking; to drink. |
| ✓जी ji, live. | जोअब jiab, or जीवब jiwab, the act of living; to live. |
| ✓घबरा ghab'ra, be afraid and confused; be puzzled, | घबरादब ghab'rāib, the act of being afraid and confused; to be puzzled. |
| ✓दिखा dikhā, be visible, | दिखादब dikhāib, the act of being visible; to be visible. |
| ✓देखा dekhā, show, | देखादब dekhāub, the act of showing; to show. |
| ✓खा khā, eat, | खादब khāib, खावब khāwab, खाब khāb, eating; to eat. |
| ✓सजा sajā, array, | सजाउब sajāub, or सजावब sajawab, the act of arraying; to array. |
| ✓ठगा ṭhagā, to be cheated, | ठगाउब ṭhagāub, or ठगावब ṭhagāwab, the act of being cheated; to be cheated. |
| ✓आ ā, come, | आउब āub, आवब āwab, आब āb, the act of coming; to come. |
| ✓गा gā, sing, | गाउब gāub, the act of singing; to sing. |

* वब wab, becomes अब ab, when the root ends in a long ई ī; दब is used with verbs ending in आ ā, other than causal. उब is used when the root is causal, and ends in a long आ ā; also with the roots आ, come, गा, sing. वब may be used whenever the root ends in a vowel.

- आप āp, ✓मिल mil, unite, मिलाप milāp, union.
- पान pan, ✓सीख sikh, learn, सिखापन sikhāpan, teaching; instruction.
- आस ās, ✓पी pi, drink, पिआस the act of drinking; thirst.
- आसी āsī, ✓घबरा ghab'rā, be घबरासी ghab'rāsī, fearfulness and afraid and confusion.
- confused.
- ✓कउवा or कौवा kauwā, कउवासी or कौवासी kauwāsī, be amazed, amazement.
- ✓रो rō, weep, रोआसी roāsī, or रोवासी rowāsī, act of weeping; weeping.
- ✓खाज khōj, long खोजासी khojāsī, longing; a feeling for, of separation.
- ✓सुत sūt, sleep, सुतासी sutāsī, sleepiness.
- आ ā, ✓छू chhū, touch, छूआ chhūā, a touch; defilement.
- ✓टूट tūt, break, टूटा tūtā, loss.
- ई i, ✓हाँस hās, laugh, हाँसी hāsi, act of laughing.
- ✓खाँस khās, cough, खाँसी khāsi, coughing.
- ✓फाँस phās, entrap; फाँसी phāsi, entanglement; strangulation.
- entangle.
- आई āi, ✓लू lū, reap or cut, लुआई luāi or लुवाई luwāi, reaping (or वाई wāi), or cutting.
- ✓पी pi, drink, पिआई piāi, a tip for drinking, drinking.
- ✓आ ā, come, आवाई awāi, arrival.
- ✓जा jā, go, जवाई jawāi, departure.
- आर ār, आरो ✓खोज khōj, search, खोजार khojār, search or seeking.
- ārō, आरो ārī, seek,
- ✓पूछ pūchh, ask, ✓पुकारो puchhārō, care.
- ✓चिन्ह chinh, चिन्हारी chinhārī, act of recognising, acquaintance.
- recognise,

ओती ōti, ✓बन ban, become,	बनोती banōti, act of becoming; mending.
नौ or उनी ✓बना banā, make, nī or unī	बनानी banānī, wages or charges for making.
✓पुरो purō, complete,	पुरोनी purōnī or पुरानी purānī, completion.
ओरी ōri, ✓बना banā, make,	बनोरी banōri, make.
बास bās, ✓रह rah, stay,	रहवास rahwās, act of staying; halt.
✓जा jā, go.	जवास jawās, act of going, departure.

The following terminations, form nouns of instrument.

ना nā, ✓ओढ़ ōṛh, cover,	ओढ़ना ōṛh'nā, clothes; cloth.
✓बन्ध bandh, bind,	बंधना bādh'nā, bands, binding.
✓बेल bēl, spread out.	बेलना bel'nā, a rolling pin.
✓झूल jhūl, swing,	झूलना jhul'nā, a swing, cradle.
✓भर bhar, pay,	भरना bhar'nā, rent.
✓धर dhar, place,	धरना dhar'nā, a trust.
आन ān, ✓उठ uṭh, rise,	उठान uṭhān a troublesome boil.
✓फूल phul, swell,	फूलान phulān, swelling.
आनी ānī, ✓पहिर pahir, dress,	पहिरानी pahirānī, (also पहिरावन pahirāwan), a dress or garment presented on occasions of rejoicings.
नी nī, ✓खोद khōd, dig,	खोदनी khōdnī, a hoe.
✓माँग māṅg, ask for,	माँगनी māṅg'nī, asking in marriage; lending.
✓चाट chāṭ, lick,	चटनी chaṭ'nī, sauce.
✓मथ math, churn,	मथनी math'nī, a churning vessel.
✓कर kar, do.	करनी karnī, doings.
ई i, ✓बोहार bohār, } sweep.	बोहारी bohārī, } a broom.
✓बहिर bahār,	बहिरा bahirī,

Participles are formed as follows :—

Present, by adding त ta or ते tē to the root, e.g. करत karat or करते kar'tē, doing, from √कर to do. जात jāt or जावत jāwat or जाते jātē, going. √जा jā, to go.

Past by adding ए ē, e.g. करे karē, done, from √कर kar, to do.

रहे rahē, remained, from	√रह rah, remain.
मारे mārē, beaten, ..	√मार mār, beat.
घुचे ghuchē, moved, ..	√घुच ghuch.
धरे dharē, seized, ..	√धर dhar, seize.
जाये jāyē or गये gayē, gone,	√जा jā, go.

Following are some examples of the adjectival use of participles.

जात or जावत मनख-ला jāt or jāwat man'khē-lā, for a going man ;
for a man who is going.

करत काम-का किन रोकौ karat-kām-kā jhin rōkau, do not stop a
work in progress.

रहे छेरौ-ला rahē chhērī-lā, for the she-goat that has remained
behind.

AUXILIARY VERBS.

As already stated there are two Auxiliary Verbs, one Defective, and the other Complete. The Defective Auxiliary Verb is quite irregular, and is not bound by the foregoing rules. The Complete Auxiliary Verb is only sometimes slightly irregular in the Past Participle and the tenses connected with it.

DEFECTIVE AUXILIARY VERB.

√हव haw, be,	√रह rah, remain.
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There are only three tenses, the present, the preterite and the perfect ; the rest is borrowed from the complete verb √हो hō, to become.

The present is formed from the √हव haw, and the preterite from the √रह rah.

Present : I am, etc.

Pro-noun.	SINGULAR.		Pro-noun.	PLURAL.	
	Polite form.	Vulgar form.		Polite form.	Vulgar form.
मैं maĩ,	हैं haĩ,	हवैं hawaĩ,	हम ham,	हन han,	हवन hawan,
तैं taĩ,	हस has,	हवस hawas,	तुम tum,	हौ hau,	हवौ hawau,
ओ ō	है hai,	हवै hawai.	उन un.	हैं haĩ.	हवैं hawai.

The final vowel of the second person plural is often not clearly pronounced, so that it is difficult to say whether it is* ओ au. ओ ō, or आ ā.

Preterite : I was, etc.

Singular.	Plural.
मैं रहव maĩ rahēw,	हम रहन ham rahen.
तैं रहे, रहस or रहस taĩ rahē, rahes or rahas,	तुम रहव tum rahew,
ओ रहिस ō rahis.	उन रहिन un rahin.

Perfect : I have been, etc.

Pronoun.	SINGULAR.		Pronoun.	PLURAL.	
	Polite.	Vulgar.		Polite.	Vulgar.
मैं maĩ,	रहे-हैं rahē haĩ,	रहे-हवैं rahē-hawaĩ,	हम ham,	रहे-हन rahē-han,	रहे-हवन rahē-hawan,
तैं taĩ,	रहे-हस rahē-has,	रहे-हवस rahē-hawas,	तुम tum,	रहे-हौ rahē-hau,	रहे-हवौ rahē-hawau,
ओ ō,	रहिस-है rahis-hai,	रहिस-हवै rahis hawai.	उन un,	रहिन-हैं rahin-haĩ,	रहिन-हवैं rahin-hawai.

* The pronunciation varies according to locality.

COMPLETE AUXILIARY VERB.

✓ हो be, become.

A. SIMPLE TENSES.

Indicative Mood.

Preterite Indicative : I became etc.

(Irregular).

Person.	Singular.	Plural.
1st	भयँव bhayēw,	भयँन bhayen,
2nd	भये भयँस bhayē, bhayes,	भयँव bhayew.
3rd	भइस bhais,	भइन bhain.

Sometimes the tense is conjugated regularly, thus—

होयँव hōyēw,	होयँन hōyēn,
होये होयँस hōyē, hōyes,	होयँव hōyew,
होइस hōis,	होइन hōin.

This tense is never used as an auxiliary but always as a verb substantive.

Future Indicative : I shall be, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	होहँ hōhañ,	होहँ hōhñ,	होब hōb,	होबो or होबोन hōbō or hōbōn,
2nd	होबे hōbē,	होबे hōbē,	होहौ hōhau,	होहू hōhū,
3rd	होहे hōhai or होहौ hōhī,	होहौ hōhī,	होहँ hōhañ,	होहँ hōhñ.

CONJUNCTIVE (CONDITIONAL) MOOD.

Present : I may be, (If) I be, etc.

Person.	Singular.	Plural.
1st	होऔँ hōaū,	होन हōn,
2nd	होस hōs,	होऔ hōau,
3rd	होऐ hōai,	होऐँ hōai,

Preterite : (If) I had been, etc.

Person.	Singular.	Plural.
1st	होतँव hōtēw,	होतँन hōten,
2nd	होते hōtē,	होतँव hōtew,
	होतँस hōtes,	
3rd	होतिस hōtis,	होतँन hōtin.

IMPERATIVE MOOD.

Present : Let me be, etc.

Person.	Singular.	Plural.
1st	होऔँ hōaū,	होन हōn,
2nd	हो हō,	होऔ hōau,
3rd	होऐ hōai,	होऐँ hōai.

Honorific Imperative : 'please to be.

2nd Person होई hōī.

B. PERIPHRASTIC TENSES.

Present Participle (in composition) હોત hōt.

Past Participle મયે bhayē or હોય hōy.

INDICATIVE MOOD.

Present Definite : I am becoming, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	હોત-હૈં hōt-haū,	હોત-હવૈં hōt-hawañ,	હોત-હન hōt-han,	હોત-હવન hōt-hawan,
2nd	હોત-હસ hōt-has.	હોત-હવસ hōt-hawas,	હોત-હો hōt-hau,	હોત-હવી hōt-hawau,
3rd	હોત-હે hōt-hai,	હોત-હવૈ hōt-hawai,	હોત-હે hōt-hāi,	હોત-હવૈ hōt-hawañ.

Imperfect : I was being, etc.

Person.	Singular.	Plural.
1st	હોત-રહેવ hōt-rahēw,	હોત-રહેન hōt-rahēn,
2nd	હોત-રહે or હોત-રહસ hōt-rahē or hōt- rahas,	હોત-રહેવ hōt-rahēw,
3rd	હોત-રહિસ hōt-rahis,	હોત-રહિન hōt-rahin.

Sometimes the Perfect of the Defective Auxiliary Verb is used and the forms are હોત-રહે-હૈં hōt-rahē-haū, હોત-રહિસ-હે hōt-rahis-hai and so on.

FUTURE DURATIVE.

I shall be being, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	होत-होहैं hōt-hohaũ,	होत-होहूँ hōt-hōhũ,	होत-होब hōt-hōb,	होत-होबो hōt-hōbō,
2nd	होत-होबे hōt-hōbē,	होत-होबे hōt-hōbē,	होत-होहौ hōt-hohau,	होत-होहू hōt-hōhũ,
3rd	होत-होहै hōt-hōhai,	होत-होही hōt-hōhī,	होत-होहै hōt-hōhai,	होत-होही hōt-hōhī.

Perfect : I have been, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	भये-हैं bhayē-haũ,	भये-हवैं bhayē-hawaũ,	भये-हन bhayē-han,	भये-हवन bhayē-hawan
2nd	भये-हस bhayē-has,	भये-हवस bhayē-hawas,	भये-हौ bhayē-hau,	भये-हवौ bhayē-hawau,
3rd	भइस-है bhais-hai,	भइस-हवै bhais-hawai,	भइन-है bhain-haĩ,	भइन-हवै bhain-hawaĩ,

Sometimes होये-हैं hoyē-haũ, etc., are used instead of भये-हैं, etc.

Pluperfect : I had been, etc.

Person.	Singular.	Plural.
1st	મયે-રહ્યે bhayē-rahēw,	મયે-રહેન bhayē-rahēn,
2nd	મયે-રહે or મયે-રહસ bhayē-rahē or bhayē-rahās,	મયે-રહેવ bhayē-rahēw,
3rd	મયે-રહસ bhayē-rahīs.	મયે-રહિન bhayē-rahīn.

Sometimes હોયે-રહ્યે hōyē-rahēw, etc., are used instead of મયે-રહ્યે.

At other times the Perfect of the Defective Auxiliary Verb is used, and we get મયે-રહે-હોં bhayē-rahē-haũ, and so on.

Future Exact : I shall have been, I may have been, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	મયે-હોહોં bhayē-hōhaũ,	મયે-હોહું bhayē-hōhũ,	મયે-હોવ bhayē-hōb,	મયે-હોવો bhayē-hōbō,
2nd	મયે-હોવે bhayē-hōbē,	મયે-હોવે bhayē-hōbē,	મયે-હોહો bhayē-hōhau,	મયે-હોહું bhayē-hōhũ,
3rd	મયે-હોહે bhayē-hōhai	મયે-હોહી bhayē-hōhī,	મયે-હોહે bhayē-hōhāi,	મયે-હોહોં bhayē-hōhī.

Sometimes હોયે-હોહોં hōyē-hōhaũ, etc., are used instead of મયે-હોહોં, etc.

If doubt is to be clearly expressed, the third person would be

Singular	{	મડસ-હોહે bhaīs-hōhai	(Polite),
		મડસ-હોહી bhaīs-hōhī	(Vulgar).
Plural	{	મડન-હોહે bhain-hōhai	(Polite),
		મડન-હોહી bhain-hōhī	(Vulgar).

Or,

Singular	{ होइस-होही hōis-hōhi	(Polite),
	{ होइस-होहै hōis-hōhai	(Vulgar).
Plural	{ होइन-होहै ^स hōin-hōhai	(Polite),
	{ होइन-होही hōin-hōhi	(Vulgar).

CONJUNCTIVE (CONDITIONAL) MOOD.

Future: (If) I be being, etc.

Person.	Singular.	Plural.
1st	होत-होऔँ hōt-hōaū,	होत-होन hōt-hōn,
2nd	होत-होस hōt-hōs,	होत-होऔ hōt-hōau,
3rd	होत-होऐ hōt-hōai,	होत-होऐ hōt-hōai.

Present Durative: (If) I were being, etc.

Person.	Singular.	Plural.
1st	होत-होतैव hōt-hōtēw,	होत-होतेन hōt-hoten,
2nd	होत-होते hōt-hōtē, or होत-होतेस hōt-hōtes,	{ होत-होतैव hōt-hōtew,
3rd	होत-होतिस hōt-hōtis,	
		होत-होतिन hōt-hōtin.

Future Exact: (If) I have been, etc.

Person.	Singular.	Plural.
1st	भये-होऔँ bhayē-hōaū,	भये-होन bhayē-hōn,
2nd	भये-होस bhayē-hōs,	भये-होऔ bhayē-hōau,
3rd	भये-होऐ bhayē-hōai,	भये-होऐ bhayē-hōai.

Sometimes होय-होयौं hōyē-hōān, etc., are used instead of भये-होयौं, etc.

Second Preterite : (If) I had been, etc.

Person.	Singular.	Plural.
1st	भये-होतव bhayē-hōtēw,	भये-होतेन bhayē-hōten,
2nd	भये-होते bhayē-hōtē, or भये-होतस bhayē-hōtes,	} भये-होतव bhayē-hōtēw.
3rd	भये-होतिस bhayē-hōtis,	
		भये-होतिन bhayē-hōtin.

Sometimes होय-होतव hōyē-hōtēw, etc., are used instead of भये-होतव, etc.

PARTICIPLES.

ADJECTIVAL.

Present होत hōt, or होते hōtē, being.

Past भये bhayē, or होये hōyē, been.

CONJUNCTIVE.

हो-के hō-kē or होय-के hōy-kē, having been.

INFINITIVES.

- | | |
|---------------------------------------|-----------------------------|
| 1. हो hō, or होय hōy, obl. होये hōyē, | } The act of being ; to be. |
| 2. होन hōn, | |
| 3. होब हōb, | |

The first is declined like a noun, thus—

Nom. होय hōy, or हो hō.

Acc. होये-का hōyē-kā.

Instr. होये-ले hōyē-lē.

Dat. होये-ला hōyē-lā.

Abl. होये-ले hōyē-lē.

Gen. होये-का hōyē-kā.

Loc. होये-साँ hōyē-mā.

THE REGULAR VERB.

There is only one conjugation of all verbs, except a few irregular ones to be noted further on. Active and Neuter verbs are conjugated in the same way. Verbs whose roots end in vowels exhibit slight variations, which will be explained elsewhere.

EXAMPLE OF A NEUTER VERB.

घुचन ghuchan, to move (✓घुच, ghuch, move).

A. SIMPLE TENSES.

INDICATIVE MOOD.

Preterite: I moved, etc.

Person.	Singular	Plural.
1st	घुचैव ghuchēw,	घुचैन ghuchēn.
2nd	घुचे ghuchē, घुचैस ghuchēs,	घुचैव ghuchēw,
3rd	घुचिस ghuchis,	घुचिन ghuchin.

Future: I shall move, etc.

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
1st	घुचिहँ ghuchihañ,	घुचहँ ghuch'hñ,	घुचब ghuchab,	घुचबो ghuch'bō, or घुचबोन ghuch'bōn,

Person.	SINGULAR.		PLURAL.	
	Polite.	Vulgar.	Polite.	Vulgar.
2nd	घुचवे ghuch'bē,	घुचवे ghuch'bē,	घुचिहौ ghuchihau,	घुचह ghuch'hū,
3rd	घुचिहै ghuchihai, or घुचही ghuch'hī,	घुचही ghuch'hī.	घुचिहैं ghuchihāi,	घुचहीं ghuch'hī.

CONJUNCTIVE (CONDITIONAL) MOOD.

Present : I may move, (If) I move, etc.

Person.	Singular.	Plural.
1st	घुचैँ ghuchaū.	घुचन ghuchan,
2nd	घुचस ghuchas,	घुचो ghuchau,
3rd	घुचै ghuchai,	घुचैँ ghuchaī.

Preterite : (If) I had moved, etc.

Person.	Singular.	Plural.
1st	घुचतैँव ghuch'tēw,	घुचतेन ghuch'ten,
2nd	घुचते, ghuch'tē, घुचतेस ghuch'tes,	घुचतैँव ghuch'tew,
3rd	घुचतिस ghuch'tis,	घुचतिन ghuch'tin.

IMPERATIVE MOOD.

Present : Let me move, etc.

Person.	Singular.	Plural.
1st	घुचौँ ghuchañ,	घुचन ghuchan,
2nd	घुच ghuch,	घुचौ ghuchau,
3rd	घुचे ghuchē,	घुचैँ ghuchāi.

Honorific form, second person ; घुचौ ghuchī. be good enough to move.

B. PERIPHRASTIC TENSES.

As these are conjugated fully in the case of the $\sqrt{\text{चो}} h\bar{o}$, it will suffice to give here the first person singular of each tense.

Present Participle (in composition) घुचत ghuchat.

Past „ „ घुचे ghuchē.

INDICATIVE MOOD.

Present Definite : I am moving.

मैँ घुचत-हौँ maī ghuchat-haū, vulgar मैँ घुचत-हवौँ mē ghuchat hawaū.

Imperfect : I was moving.

मैँ घुचत-रहवँ maī ghuchat-rahēw.

Future Durative : I shall be moving.

मैँ घुचत-होहौँ maī ghuchat-hōhaū, vulgar मैँ घुचत-होहँ mē ghuchat hōhū.

Perfect : I had moved.

मैँ घुचे-हौँ maī ghuchē haū, vulgar मैँ घुचे-हवौँ mē ghuchē-hawaū.

Pluperfect : I had moved.

मैँ घुचे-रहवँ maī ghuchē-rahēw.

Future Exact : I shall have moved, I may have moved.

मैँ घुचे-होहौँ maī ghuchē-hōhaū, vulgar मैँ घुचे-होहँ mē ghuchē-hōhū.

CONJUNCTIVE MOOD.

Future : (If) I be moving.

मँ घुचत-होऔँ maī ghuchat-hōaũ.

Durative Present : (If) I were moving.

मँ घुचत-होतँव maī ghuchāt-hōtēw.

Future Exact : (If) I have moved.

मँ घुच-होऔँ maī ghuchē-hōaũ.

Second Preterite : (If) I had moved.

मँ घुच-होतँव maī ghuchē-hōtēw.

PARTICIPLES.

ADJECTIVAL.

Present : घुचत ghuchat or घुचते, ghuch'tē, moving.

Past : घुचे ghuchē, moved.

CONJUNCTIVE.

घुच-के, ghuch-kē, having moved.

INFINITIVES OR VERBAL NOUNS.

(1) घुच ghuch,

Oblique घुचे ghuchē,

Acc. घुचे-का ghuchē-kā,

Instr. घुचे-ले ghuchē-lē, and so on,

(2) घुचन ghuchan,

(3) घुचब ghuchab,

The act of moving, to move.

Similarly is conjugated the verb होटन (✓होट, hit, come out or separate). As this root contains a long vowel, it is shortened when it falls in the antepenultimate.

The four simple tenses are as follows :—

INDICATIVE.

Preterite : मँ होटँव, maī hitēw, I came out.

Future : मँ हटिहँईँ maī hitihāũ, I shall come out.

तँ हटबे taī hitbē, thou wilt come out, and so on.

CONJUNCTIVE.

Present: मैं हीटोँ maī hīṭāñ, (If) I come out.

Preterite: मैं हिटतव maī hiṭ'tēw, (If) I had come out.

The Periphrastic tenses are quite easy; thus—

Indicative Present: मैं हीटत-होँ maī hīṭat-hāñ, I am coming out, and so on.

Transitive Verbs are conjugated in the same way. For example, तौपन tōpan, (✓/तौप, tōp, cover) will be conjugated as follows:—

Indicative Preterite: I covered.

Person.	Singular.	Plural.
1st	तापेव tōpēw.	तौपेन tōpen.
2nd	तापे tōpē or तौपेस tōpes,	तौपेव tōpew.
3rd	तापिस tōpis,	तौपिन tōpin.

Future: मैं तोपिहोँ maī topihañ, I shall cover; तै तोपवे taī top'bē, thou wilt cover, and so on.

Conjunctive Present: मैं तोपोँ, maī tōpāñ, (If) I cover.

Preterite: मैं तोपतव, maī top'tēw, (If) I had covered, and so on.

VOCALIC ROOTS.

When a root ends in a vowel the conjugation is slightly different, owing to the fact that, when the termination commences with a vowel, an euphonic य ya, or व wa, is usually inserted. In the future, however, the terminations इहोँ ihañ, etc., which commence with इ i, lose that vowel.

The following examples will make the matter clear.

सड़ान* maṛān, to place (✓/सड़ा maṛā).

* In some parts of Chhattisgarh the word is pronounced as सड़ान maṛhān, cf. Gujrātī सड़ावु madāwū, to keep.

INDICATIVE.

Preterite: मै मड़ायेव maī maṛāyēw, I placed.

तै मड़ाये taī maṛāyē, or तै मड़ायेस taī maṛāyes, thou placedst.

ओ मड़ाइस ō maṛāis, he or she placed, and so on.

Future: मै मड़ाहै maī maṛāhañ, I shall place.

तै मड़ावे taī maṛābē, thou wilt place, and so on.

CONJUNCTIVE.

Present: (Singular) मै मड़ाँ maī maṛāñ, or मड़ाँव maṛāñw, (If) I place.

तै मड़ास taī maṛās or मड़ावस maṛāwas, (If) thou place.

ओ मड़ाऐ ō maṛāai or मड़ावै maṛāwai, (If) he or she place.

(Plural) हम मड़ान ham maṛān or मड़ावन maṛāwan, (If) we place.

तुम मड़ाँ tum maṛāñ or मड़ावै maṛāwai, (If) ye place.

उन मड़ाँ un maṛāñ or मड़ावै maṛāwai, (If) they place.

Preterite: मै मड़ानैव maī maṛātēw, (If) I had placed, and so on.

Present Participle: मड़ान maṛāt, placing.

Past Participle: मड़ाये maṛāyē, placed.

Conjunctive Participle: मड़ा-के, maṛā-kē, मड़ाय-के, maṛāy-kē, having placed.

Infinitives: (1) मड़ाय maṛāy, obl. मड़ाये maṛāyē,

(2) मड़ान maṛān,

(3) मड़ावब maṛāub or मड़ावव maṛāwab,

} to place.

भपोन jhapōn, to fill up (✓भपो jhapō).

Indicative Preterite: मै भपोयेव maī jhapōyēw, I filled up.

तै भपोये taī jhapōyē or भपोयेस jhapōyes, thou filledst up.

ओ भपोइस ō jhapōis, he or she filled up.

Future : मै भरोँ maī jhapōhañ, I shall fill up.

तू भरोँ taī jhapōbē, thou wilt fill up, and so on.

Conjunctive Present (Singular) मै भरोँ maī jhapōañ, (If) I fill up.

तू भरोँ taī jhapōs or भरोँ was, (If) thou fill up.

ओ भरोँ o jhapōai, (If) he or she fill up.

(Plural) हम भरोँ ham jhapōn or भरोँ or jhapōwan, (If) we fill up.

तुम भरोँ tum jhapōau, (If) you fill up.

उन भरोँ un jhapōai, (If) they fill up.

Preterite : मै भरोँ maī jhapōtēw, (If) I had filled up, and so on.

Present Participle : भरोँ jhapōt, filling up.

Past ,, : भरोँ jhapōyē, filled up.

Conjunctive ,, : भरोँ-के jhapō-kē भरोँ-के jhapōy-kē, having filled up.

Infinitive (i) भरोँ jhapō, or भरोँ jhapōy, obl. भरोँ jhapōyē, }
 (ii) भरोँ jhapōn, } to fill.
 (iii) भरोँ jhapōb or भरोँ jhapōwab,

IRREGULAR VERBS.

The verbs √हो hō, become, √जा jā, go, √कर kar, do make, √दे dē, give, √ले lē, take, are irregular in the formation of the past participles, and its derived tenses. The conjugation of √हो has already been given in full. The irregular past participles are as follows:—

Verb.	Past participle
होना hōn (√हो hō) to become,	होये hōyē or भये bhayē,
जान jān (√जा jā) to go,	गये gayē.
करना karan (√कर kar) to do,	करे, karē, किये kiyē, or किहे kihē.
देना dēn (√दे dē), to give,	दिये, diyē, दिहे dihē.
लेना lēn (√ले lē), to take,	लिये, liyē or लिहे lihē.

The following examples show how they are used in sentences.

मै भयवँ maī bhayēw or मै होयवँ mai hōyēw, I became.

मै गयवँ maī gayēw, I went.

ओ गइस ओ gais, he or she went.

ओ करिस ओ karis, or ओ किइस ओ kiis, or ओ किहिस ओ kihis, he or she did.

मै दियवँ maī diyēw or मै दिहवँ maī dihēw, I gave.

ओ लिहिस ओ lihis, he or she took.

THE USE OF NEGATIVES.

The following examples will show how negatives are used emphatically.

मै नई जाँव, maī nai jāw,	मै नौ जाँव maī nī jāw,	} I certainly will not go.
मै नई जाँवाँ, maī nai jāaū,	मै नौ जाँवाँ maī nī jāaū,	
तै नई जास ताँ nai jāś,	तै नौ जास ताँ nī jāś,	} thou shalt not go.
तै नई जावस ताँ nai jāwas,	तै नौ जावस ताँ nī jāwas,	

And so on.

Note also irregular optional forms like—

ओ नई जात-ये ओ nai jāt-ai, for ओ नहीँ जात-हे ओ nahī jāt hai, he or she is not going.

हम नौ जात-अन ham nī jāt-an, for हम नहीँ जात-हान ham nahī jāt-han, we are not going.

THE PASSIVE VOICE.

The Passive Voice of any verb is formed by conjugating the ✓जा (✓jā) with the past participle of the verb; thus—

✓हँक chhēk, stop.

Passive Indicative—

Preterite: मै हँके-गयवँ maī chhēkē-gayēw, I was stopped.

Future: मै हँके-जाँवाँ maī chhēkē-jā aū, I shall be stopped.

Conjunctive—

Present: मैं रुक-जाऊँ maī chhēkē-jāaū, (If) I be stopped.

Preterite: मैं रुक-जातूँ maī chhēkē-jātēw, (If) I had been stopped.

And so on.

CAUSAL VERBS.

A Causal Verb is regularly formed by adding आ ā, to the root of the simple verb, and a double causal by adding वा wā. The stems thus formed are conjugated exactly like verbs whose roots end in आ ā.

Thus take the simple verb √धर dhaūr, run. The first future indicative of its causal would be मैं धर-आऊँ maī dhaūrāhaū, I shall cause to run, and of the double causal; मैं धर-वाहूँ maī dhaūr'wāhaū, I shall cause to cause to run.

The following are examples of the regular formation of causals and double causals.

Simple Verb.	Causal.	Double Causal.
√धर dhaūr or धड़ dhaūr (Hindi दौड़ daur) run,	धर-आ dhaūrā, cause to run,	धर-वा dhaūr'wā, cause to cause to run.
चघ chagh (Hindi चढ़ chāṛh), ascend,	चघा chaghā, lift,	चघवा chagh'wā, cause to lift.
फब phab, befit,	फबा phabā, fit,	फबवा phab'wā, cause to fit.
घुच ghuch, be moved,	घुचा ghuchā, move.	घुचवा ghuch'wā, get moved.
उच uch (Hindi उठ uṭh), rise,	उचा uchā, raise,	उचवा uch'wā, cause to raise.

If the simple root contains a long vowel, it is shortened in the causal and double causal; thus—

√चिर chir, split,	चिरा chirā, cause to split,	चिरवा chir'wā, cause to cause to split.
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✓/छाँड़ chhār, let go,	छड़ा chhārā, get set free,	छड़ावा chhār wā, cause to set free.
✓/पौ pi, drink,	पिआ piā, give to drink,	पिवा piwā, cause to give to drink.
✓/तीर tīr, draw,	तिरा tirā, cause to draw,	तिरवा tirwā, cause to cause to draw.
✓/दे dē, give,	देआ deā, cause to give,	देवा* dewā, cause to cause to give.
✓/ले lē, take,	लेआ leā, cause to take,	लेवा lewā, cause to cause to take.
✓/पेर pēr, press,	पेरा perā, cause to press,	पेरावा per'wā, cause to cause to press.
✓/धो dhō, wash,	धोआ dhoā, cause to wash,	धोवा dhowā, cause to cause to wash.
✓/पोस pōs, cherish,	पोसा posā, cause to cherish,	पोसवा pos'wā, cause to cause to cherish.

Some causals are formed by adding ओ ō; thus—

✓/भीज bhīj, be wet,	भिजो bhijō, moisten,	भिजवा bhij'wā, cause to moisten.
✓/फुल phul, be wet,	फुलो phulō, moisten,	फुलवा phulwā, cause to moisten.
✓/भुर jhur, bake (neuter),	भुरो jhurō, bake (active),	भुरवा jhur'wā, cause to bake.
चुर chur, be boiled and cooked,	चुरो churō, cook,	चुरवा chur'wā, cause to cook.
जम jam, solidify (neuter),	जमो jamō solidify (active),	जमवा jam'wā, cause to solidify.
पट paṭ, be covered,	पटो paṭō, cover,	पटवा paṭ'wā, cause to cover.

Some primitive neuter verbs having a monosyllabic root enclosing a short vowel, form the first causal by simply lengthening that

* Also पिआवा piawā, पिवावा piwawā, and देआवा deawā, देवावा dewawā.

vowel. The double causal is formed either like a regular causal or in the usual way; thus—

चिर chir, be split,	चौर chir, split,	चिरा chirā or चिरवा chir'wā, cause to split.
✓/दिल dhil, be open,	ढील dhil, open, unlock,	दिला dhilā, or दिलवा dhil'wā, cause to open, etc.
✓/पिट pit, be beaten,	पौट pit, beat,	पिटा piṭā or पिटवा piṭ' wā, cause to beat.
✓/पड़ paṛ or पर par,	पाड़ pār or पार pār,	पड़ा paṛā or परा parā, पड़वा paṛ'wā, or परवा par'wā, cause to throw down.
✓/बर bar, burn (neuter),	बार bār, burn (active),	बर्वा bar'wā, cause to burn.
The following are irregular :—		
✓/फट phat or फाट	फार phār, burst,	फरा pharā or फरवा phar- wā, cause to burst.
✓/रह rah, remain,	राख rākh, place,	रखा rakhā or रखवा rakh'wā, cause to place.
✓/जा jā, go,	पठो paṭhō, send,	पठा paṭhā or पठवा paṭh'- wā, cause to send.
✓/आ ā, come,	लान lān or आन* ān	लेवा lewā, cause to bring.
✓/हो hō, be,	कर kar, make,	करा karā or करवा kar'- wā, cause to make.
✓/होٹ hit, come out	हेर hēr, take out,	हेरा herā, or हेरवा her'wā cause to take out.
दिख dikh or दिखा	देख dēkh, see,	देखा dekhā, or देखवा dekh'wā, show.
	dikhā, be visible,	

* Sanskrit आन to bring.

NOMINAL VERBS.

Nominal verbs are those that are formed or derived from nouns.

The conjugation of nominal verbs is like the conjugation of ordinary verbs.

Examples.

गोट *gōṭh*, a talk; ओ गोठियाइस *ō goṭhiyāis*, he or she talked.

डहर *ḍahar*, a path, a road; ओ डहरियाइस *ō ḍahariyāis*, he or she took the path.

बौड़ा *biṛā*, a bundle of grass, straw or corn; ओ बिड़ियाइस *ō bīriyāis*, he or she made into bundles.

मोटरा *moṭ'rā*, a bundle; ओ मोटरियाइस *ō moṭariyāis*, he or she bundled (it).

थपरा *thap'rā*, a slap, a box; ओ ओला थपरियाइस *ō ō-lā thap'riyāis*, he or she slapped him or her.

लात *lāt*, a kick; ओ ओ-ला लतियाइस *ō ō-lā latiyāis*, he or she kicked him or her.

हँथ *hāth*, a hand, रुपिया-ला हँथियाइस *rupiyā-lā hāthiyāis*, (he) or (she) took possession of the rupees.

गोली *gōlī*, a shot; ओ-हर भालू-ला गोलियाइस *ō-har, bhālū-lā goliyāis*, he shot the bear.

साध *sādh*, fondness, longing; ओ बरा-खाये-बर सधाइस *ō barā khāyē-bar sadhāis*, he longed to eat Barā cakes (a preparation of urd).

लाज *lāj*, shame; नोनीहर ओकर सास के आगू-माँ गोठियाये-बर लजाइस *nōnī-har, ō-kar sās-kē āgū māṅ goṭhiyāyē-bar lajāis*, (my) younger sister was ashamed to talk before her mother-in-law.

फर *phar*, a fruit; ए आमा-रुख हर फरिस-है *ē āmā-rukh-har pharis-hai*, this mango tree has fruited.

फूल *phūl*, a flower; माधव के जगाये सेवती*-फूल हर निचट फूलिस *Mādhaw-kē jagāyē sēw'ti-phūl har nichaṭ phūlis*. The Sewati-flower-plant, planted by Mādhawa, flowered much.

Some verbs of this kind take after them the cognate object:

* *Rosa glandulifera*.

thus, ओ-हर अच्छा गोट गोठियाइस ō-har achchhā gōṭh goṭhiyāis, he talked a nice talk.

ओ-हर धान-के बड़े बड़े बीड़ा बिड़ियाइस ō-har dhān-kē barē barē bīṛā bīriyāis, he bundled big bundles of corn.

ओ-हर चाँचर-के बड़का-रोट मोटरा मोटरियाइस ō-har chāūr-kē baṛ'kā-rōṭ mot'rā mot'riyāis, he bundled a big bundle of rice; and so on.

There are some verbs that are formed from adjectives; thus—

मोट mōṭ, fat, ओ मोटाइस-है ō mōṭāis-hai, he has become fat.

करिया kariyā,* black; आज-के पानी-साँ जास-फर-सन निचट करियाइन* -है āj-kē pānī-mā jām-pharman nichaṭ kariyāin hai. By to-day's rainfall, the jām fruits have become very black or taken deep black colour.

सोझ sōjh, straight; ओ अपन डहर ओतौ सोझियाइस ō apan dahar ōṭi sojhiyāis, he took his way straight that way; मै ओ हेजुआर रैयत-ला सोझियाहै māi ō hējuār raiyat-lā sojhiyāhañ, I will straighten (correct) that obstinate tenant.

सलख salakh, not crooked; बड़ई-हर टेढ़वा लकरी-ला बोल बाल के सलखियाइस barḥai-har ṭeṛh'wā lak'ri-lā chhōl-chhāl-kē sal'khiyāis, the carpenter made the crooked wood straight by paring (it).

COMPOUND VERBS.

Compound verbs are either formed from a verb and a noun, or from the union of two verbs. The first are called nominal compound verbs; for example सुध कर sudh kar, to do remembering, to remember; ध्यान देन dhyān-dēn, to give attention, to attend, and so on. The second class consist of Compound verbs proper. This compound consists of either a verbal noun or a participle prefixed to some other verb. The latter alone is conjugated.

(1) Those formed with a verbal noun are (a) Intensives, (b) Potentials, (c) Completives, (d) Frequentatives, (e) Desideratives, (f) Inceptives, (g) Permissives, (h) Acquisitives.

* Singular करियाइस kariyāis.

(2) Those formed with participles are (a) Continuatives, (b) Staticals.

COMPOUNDS FORMED WITH THE VERBAL NOUN.

There are many varieties of the verbal noun, but only two are used in compound verbs: viz.

(a) Those ending in अ a (silent) with an oblique form in ए ē; thus घुच ghuch, the act of moving; oblique घुचे ghuchē. This oblique form should be carefully distinguished from the similarly formed Past Participle.

(b) Those ending in न na, thus घुचन ghuchan, the act of moving.

With the direct form of the first variety are formed (1) Intensives, (2) Potentials, (3) Completives and with the oblique form (1) Frequentatives, (2) Desideratives, (3) Inceptives, and sometimes (4) Permissives, and (5) Acquisitives.

The second variety sometimes forms (1) Permissives, (2) Acquisitives.

Intensive Compounds intensify or otherwise modify the meaning of the verb whose root stands first in the compound. They are formed by adding to the direct form of the first variety of the verbal noun, one of certain other verbs, and the latter verb, in conjunction with the verbal noun, is then conjugated as usual. The second conjugated member does not, however, retain its separate character and significance, but only modifies, in accordance with the general idea which it embodies, the meaning of the unconjugated verbal noun to which it is attached.

Examples.

मड़ान maṛān, to place,	मड़ादेन maṛādēn, to put down.
खान khān, to eat,	खाकेन khā lēn, or खाडारन khā ḍāran, to eat up.
धरन dharan, to place,	धर देन dhar dēn, to put down.
पीचन pīan, to drink,	पी डारन pī ḍāran, to drink up.
आन ān, to come,	आ जान ā jān, to arrive.

चलन chalan, to go,	चल-देन chal-dēn, to set out.
निहार nihār, to look at,	निहार लेन nihār lēn, to inspect.

The Auxiliary Verbs usually employed to form intensives are—

देन dēn, to give,	implying intensity.
डारन dāran, to throw,	„ violence.
आन ān, to come; जान jān, to go,	„ completion.
*पड़न paṛan or परन paran, to fall,	„ chance.
उचन uchan, to rise,	„ suddenness.
लेन lēn, to take,	„ reflexiveness.

Potentials are formed by adding to the same form of the verbal noun of any verb, the verb सकन sakan, to be able, for examples,

कर सकन kar sakan, to be able to do.

जा सकन jā sakan, to be able to go.

ओ धऊँर सकत-है ō dhaūr sakat-hai, he or she can run.

Completives are formed by adding to the same form of the verbal noun, the verb चुकन chukan, to finish. The compound denotes the completion of the act denoted by the primary member of the compound. For example †ओ खा चुकिस है ō khā chukis-hai, he or she has done eating; जब ओ खा चुकि है jab ō khā chukihai, when he or she shall have eaten; ओ तो जा चुकिस ō tō jā chukis, he or she is indeed already gone.

Frequentatives are formed by adding to the oblique form of the first variety of the verbal noun, the verb करन karan, to do, which

* रहना पड़िस rahnā paṛis, was obliged to remain.

† On the country side the words सिरान sirān, to end; to finish, and डारन dāran, to throw; to complete, are generally used with the very same meaning. For example ओ खा सिराईस है ō khā sirāis hai, or ओ खा डारिस है ō khā dāris-hai, जब ओ खा सिराई है jab ō khā sirāhai, or जब ओ खा डारि है jab ō khā dārihai. But these are not used with the verbs जा jā, to go, आ ā, to come, etc.

may then be used in any tense. For example **आये-करौ** āyē-karī, be good enough to come often; **तैं मोर बात माने-कर** taī mōr bāt mānē-kar, always obey my words; **हम खने-करन** ham khanē-karan, we used to dig; **हम जाये (not गये) करन** ham jāyē karan, we used to go.

Desideratives are formed similarly, substituting **चाहन** chāhan, to wish for, **करन** karan. The compound denotes primarily desire to do action expressed by the principal member, and secondarily, the immediate futurity of the action. For example **ओ बोले चाहत-है** ō bōlē chāhat-hai, he or she wishes to speak; **ओ जाये (not गये) चाहत-रहिस** ō jāyē-chāhat-rahis, he or she was wishing to go; **घड़ी बाजे चाहत-है** gharī bājē-chāhat-hai, the clock is on the point of striking; **ओ मरे चाहत-है** ō marē chāhat hai, he or she is at the point of death.

The desiderative compound in the precative form with **चाहौ** chāhī, is idiomatically used to express obligation or duty. For example **ए पोथी-का पढ़े-चाहौ** ē pōthī-kā parhē-chāhī, one ought to read this book; **तो-का उहाँ जाये-चाहौ** tō-kā uhā jāyē-chāhī, you ought to go there.

Inceptives are formed by using the oblique form of the first variety of the verbal noun with the verb **लाग्न** lāgan, to begin; and denotes the action of the verbal noun as beginning. For example **ओ कहे-लागिस** ō kahē-lāgis, he or she began to say; **बघवा खाये-लागिस** bagh'wā khāyē-lāgis, the tiger began to eat.

Permissives are formed by combining the same form of the verbal noun with the verb **देन** dēn, to give, and express permission to do the act denoted by the verbal noun. For example **मो-का जाये-देओ** mōkā jāyē-deō, let me go; **ओ ओ-का खाये-दिहिस** ō ō-kā khāyē-dihis, he or she allowed him or her to eat.

Acquisitives are the exact converse of the preceding and are formed in the same way, substituting **पान** pān, to get, for **देन** dēn, for example **तैं उहाँ जाये नई पाने** taī uhā jāyē naī pābē, thou wilt not obtain permission to go there; **मैं बैठे नई पायेंव** mai baithe naī pāyēw, I was not allowed to sit.

Sometimes Permissives and Acquisitives are formed with the second variety of the verbal noun ending in न na: thus करन देन karan dēn, to allow to do; ओ ओ-का जान दिहिस ō ō-kā jān dihis, he or she allowed him or her to go; हम ओ-का मड़ान पाव ham ō-kā maṛān pāv, we shall be allowed to place it.

COMPOUNDS FORMED WITH THE PARTICIPLES.

Continuatives are formed by combining the present participles of any verb with the verbs जान jān, to go, or रहन rahan, to remain. The compound with जान jān, implies steady progression, and that with रहन rahan, the continuance of a complete action.

Examples.

ओलिखत जात-है ō likhat jāt-hai, he or she is going on writing.

ओ रंगत गइस ō rēgat gais, he or she went on walking.

ओ टूरी-मन पढ़त जात रहिन ō tūrī-man paṛhat-jāt rahin, those girls were going on reading.

पानी बहत जात है pānī bahat jāt-hai, the water keeps flowing on.

नदी-के धार बहत रहत-है nadi-kē dhār bahat rahat-hai, the stream of the river keeps flowing on.

Statics denote motion in a state of doing anything; they are formed by combining a verb of motion with a present participle.

For example ओ रोवत आत-है ō rōwat āt-hai, he or she comes weeping; एक ठीं डौकी गत आत-रहिस ēk thōṁ ḍaukī gāt āt-rahis, a woman was coming singing.

ADVERBS.

ADVERBS OF TIME.

अब ab,	now.
जब jab,	when.
तब tab,	then.
कब kab,	when ?

आज āj,	to-day.
काल kāl, काली kālī,	to-morrow ; yesterday.
परीं parō,	the day after to-morrow, the day before yesterday.
नरीं narō,	the fourth day hence or to come (three days intervening).
बिहनिया bihaniyā,	to-morrow morning.
संजहा sāj'hā, संझा sañjhā,	} at evening.
संझ sājh, संझे sājhē,	
मंझनिया mājhaniyā,	at midday.
दिन बूड़त खनी din būrat khani,	at sun-set.
दिन ऊवत खनी din ūwat khani,	at sun-rise.
पहट-ढिले-खनी pahaṭ-dhilē-khani,	at about 4 A.M. when buffaloes and plough-cattle are let loose.
कुकराबासत kuk'rābāsat, or	} at 4 A.M. (lit. at cock crow).
कुकराबसती kuk'rābas'tī,	
पहाती pahātī, पाहती pāh'tī,	at day break.
सुआरी नहाये-के बेर suārī nahāyē-kē-bēr, at about 9 or 10 A.M. when females in charge of cooking usually go to bathe in order to begin cooking.	
खरिखा-मढ़ाये-खनी kharikhā-marhāyē-khani, at about 12 A.M., mid-day, when the herd of village-cattle are made to rest under shades of trees.	
आगी बारे के बखत āgī bārē-kē bakhat, at about 4 or 5 P.M. when female-cooks usually light up fire to prepare supper.	
गरुआ-ओलियाती garuā-oliyātī, at evening when village-cattle are brought home.	
भईसा ओलियाती bhāisā oliyātī, or भईसा-अंधियार bhāisā-ādhiyār, at about 7 P.M. when buffaloes are brought home.	
सोआ-परे-रात sōā parē-rāt, at the dead of night.	
रसीं ēsō, or आसीं āsō,	this year.

पउर paur,	last year.
परियार pari-yār,	the past third year from now.
अठोरिया aṭhoriyā,	weekly.
पंद्राही pād'rāhi,	fortnightly.
आजकाल āj-kāl,	now-a-days.
ओ दिन ō-din,	the other day.
सब दिन sab-din,	always.
नित nitt नित nit,	always.
नित nit,	continually.
कभू कभू kabhū kabhū,	sometimes; now and then.
पुन pun, पुन phun, फेर phēr,	again.
लउआ lahuā,	quickly; hurriedly.
पाछू pāchhū, पीछू pichhū,	afterwards.
तैहा taihā, तइहा taihā,	in former days; in olden times.
तुरत turat, तुरते tur'tē, तुरत turut,	at once.
भाटपट jhaṭ'paṭ, भाटके jhaṭ'kē,	} quickly.
भुस्के bhuskē, जइदी jal'di,	
अबेरहा aberhā,	at late hour; late.
संवकरहा sāw'ker'hā,	early; at an early hour.
निदान nidān, आखिर ākhir,	} lastly.
अखीर akhīr,	

ADVERBS OF PLACE.

इहाँ ihā, here.	उहाँ uhā, there.
जहाँ jahā, जिहाँ jihā, where.	तहाँ tahā, तिहाँ tihā, there (correlative).
कहाँ kahā, कहाँ kahū, where?	एतो ēti, एते ētē, इतो iti, hither.
ओतो ōti, ओते ōtē, उतो uti,	जेतो jēti, जेते jētē, जितो jiti, whither.
थितर thither.	
तेतो tēti, तेते tētē, तितो titi,	केतो kēti, केते kētē, कितो kiti, whither?
thither (correlative).	

दुरिहा durihā, far off.	लकड़ा lak'thā, close by; near.
कगर kagar, कगरा kag'rā, near.	आगू āgū, आगाड़ी āgārī, before.
पाछू pāchhū, पिछाड़ी pichhārī, after; behind.	असगई-पसगई as'gai-pas'gai, round about.
अन्ते antē, elsewhere.	साम्हू sāmhū, in front.
नेरे nērē, near.	छेवट chhēvat, in end.
ए कोत ē kōt, ए कोती ē kōtī, on this side.	ओ कोत ō kōt, ओ कोती ō kōtī, on that side.
जे कोत jē kōt, जे कोती jē kōtī, on what side.	ते कोत tē kōt, ते कोती tē kōtī, on that side (correlative).
कौन कोत kaun kōt, कौन कोती kaun kōtī, on what side?	
ए-मैर ē mēr, or ए मैरी ē mērī	here.
ओ मैर ō mēr, or ओ मैरी ō mērī,	there.
जे मैर jē mēr, or जे मैरी jē mērī,	} where.
जोन jōn or जउन मैर jaun mēr, or जउन मैरी jaun mērī,	
ते मैर tē mēr, or ते मैरी tē mērī,	} there (correlative).
तोन tōn or तउन मैर taun mēr, or तउन मैरी taun mērī,	
कौन मैर kōn mēr, कउन मैर kaun mēr,	} where?
कौन मैरी kōn mērī, कउन मैरी kaun mērī,	

ADVERBS OF MANNER.

ऐसन aisan, ऐसने āis'nē, ऐसे aisē, अस as,	in this way thus.
वैसन waisan, वैसने wāis'nē, वैसे waisē,	in that way.
जैसन jaisan, जैसने jāis'nē, जैसे jaisē, जस jas,	in what way; how.
तैसन taisan, तैसने tāis'nē, तैसे taisē, तस tas,	in that way (correlative).
कैसन kaisan, कैसन kāisan, कैसे kaisē, कस kas,	in what way? how?

सेती सेती sēti mēti, सेती सेती sēti mēti,	}	gratis.
सेत सेत sēt-mēt, सेत-सेत sēt-mēt,		
न na, नई naī, नौ nā, नही nāhī. नो no,		not.
भन jhan, भिन jhin,		do not (prohibitive, used with imperative).
घलुक ghaluk, घला ghalā, गलो ghalō,	}	too, also.
घलाय ghalāy,		
भप jhap, भट jhaṭ, भप-के jhap-kē, भट-के jhaṭ-kē,	}	at once.
भप-देनौ jhap-dēnī, भट-देनौ jhaṭ-dēnī,		
भप-देसी jhap-dēsī, भट-देसी jhaṭ-dēsī,		
चट-दिसी chaṭ-disī.		
निचट nichaṭ, नौचट nichaṭ,		entirely, very.
खचित khachit,		certainly; truly.
ठका ṭhaukā, ठौका ṭhaukā,		truly, indeed.
सिरतौ sirtō, सिरतौन sirtōn,		certainly; truly.
पाँच परगट pāch par'gaṭ,		openly.
चुपेचाप chupēchāp, कलेचुप kalēchup,		silently.
गुप-चुप gup-chup,		secretly.
टिपटिप ṭip-ṭip,		full to the brim, full to the tip, on the verge of overflowing (said of liquids).
सिगसिग sig-sigg,		completely full (said of grain and things other than liquids).
बहुत bahut,		much.
अचानक achānak, अन-भोटकहा an-bhoṭ'kahā,		accidently; suddenly.
अलग alag,		separately.
अकारथ akārath, बिरथा birthā,		in vain.
जरूर jarūr, निसचे nischē,		necessarily; certainly.
हब-के hab-kē,		quickly.

ADVERBS OF QUANTITY.

अतका at'kā, अतकौ at'ki, अतके at'kē, अतीक atik, अतेक atek,	} this much ; so much.
ओतका ot'kā, ओतकौ ot'ki, ओतके ot'kē, ओतीक otik, ओतेक otek,	
जतका jat'kā, जतकौ jat'ki, जतके jat'kē, जतीक jatik, जतेक jatek,	} how much.
ततका tat'kā, ततकौ tat'ki, ततके tat'kē, ततीक tatik, ततेक tatek,	
कतका kat'kā, कतकौ kat'ki, कतके kat'kē, कतीक katik, कतेक katek,	} how much ?

The first and the last of the above groups are more common.

For other forms see Pronominal adjectives.

अघात aghāt, बहूत bahūt, बहूते bahūtē, बढ़ियन barhian, (बढ़ियन barhiyan),	} very ; much.
चिटिक chiṭik, चिटिकुन chiṭikun, चिटिकन chitikan, चिटिकिन chiṭikin,	
रंचक raṁchak, रंचकुन rāch'kun, रंचकन rāchkan, रंचकन raṁchkun, रंचकिन rāchkin,	} little.

च ch, or चे chē, or ए ē or एच ech, or एचे ēchē, added to an adverb gives emphasis.

Examples.

अभिच abhich,	at this very moment.
अभीचे abhichē,	at this very moment.
बहूते bahūtē, बहूतेच bahūtech,	even much ; very much.
निचटे nich'tē, निचटेच nich'tech,	absolutely and entirely.
अतकेचे at'kēchē,	even this much.

By inserting न na, between two adverbs, indefiniteness is expressed.

Examples.

कहूँ न कहूँ kahū̃ na kahū̃, in some place or another.

कभू न कभुच kabhū na kabhuch, at sometime or another.

आज न काल āj na kāl, neither to-day nor to-morrow ; or neither to-day nor yesterday.*

Adverbs are sometimes compounded. Thus—

दिन दिन din din,	every day ; as days went on.
अलग अलग alag alag,	severally.
कले-कले kalē-kalē,	slowly.
रसे-रसे rasē-ras,	by and by.
भूठ-मूठ jhūṭh-mūṭh	falsely.
हरबर हरबर harbar-harbar,	hurriedly, quickly.
बेर बेर bē-r-bēr,	continually.
फेर फेर phēr phēr,	again and again.
कहाँ नहीँ kahū nahī,	nowhere.
कभू नहीँ kabhū nahī,	never.
भाट-भाट jhaṭ-jhaṭ,	quickly.
धीरे-धीरे dhīrē-dhīrē,	slowly.
दू दू घाव dū dū ghāw,	twice each.

They are capable of being declined, like substantives ; e.g. अब-ले ab-lē, from now ; कब-ले kab-lē, from when ? इहाँ-के ihā-kē, of here ; but they or adjectives used adverbially do not change for gender : e.g. ओकर परानी बने रेंगत-है ō-kar parāni banē rēgat-hai, his wife walks well.

PREPOSITIONS.

आगू āgū, अगौन agī,	before ; in front of.
पाछू pāchhū, पछौन pachhī,	behind.

* Also to-day or yesterday ; all of a sudden ; quite unexpectedly.

लेखे lēkhē,	for.
भितरी bhit'ri,	within.
बहिरी bahirī,	outside.
साम्ने sāmñē,	in front of.
खाले khālē, तरौ tarī,	beneath.
में mē, मेंरी mēri,	near, by the side of.
बरोबर barōbar,	on a level with.
सुद्धा suddhā,	together with.
कगरी kag'rā,	near with.

These are added either to the noun or pronoun direct, or to its genitive except in this case of personal pronouns.

Examples.

दाई आगू dāi āgū, दाई के आगू dāi kē āgū, before the mother.
 रुख तरौ rukh-tari, रुख के तरौ rukh-kē tarī, beneath the tree.
 मोर पछीत mōr pachhit, behind me.
 ओकर खाले ō-kar khālē, beneath it.
 मोर लेखे mōr lēkhē, for me.

Sometimes the nominal post-positions are added to prepositions:—

Examples.

पीपर खाले-साँ Pipar khālē-mā, under the fig (Pīpal) tree.
 मोर में-ले mōr-mē-lē, from by me.

CONJUNCTIONS.

Examples.

अउ au, अउर aur,	and.
तो tō,	then (illatively).
पुन pun,	on the other hand.
चाहे chāhai नहीँ तो nahī tō	whether; or otherwise.
भलुक bhaluk,	nay, rather.

के kē, कि ki, कौ kī,	that.
कि, ki, कौ kī,	or.
कजात kajāt, जो jō,	if.
तो tō,	then.
तबो tabō, तबो tabbō, तबो tabbhō,	yet ; nevertheless.

INTERJECTIONS.

Interjections of ordinary address.

गा gā, अगा agā (masculine addresses).

ओ o, अओ aō (feminine addresses).

हो hō, अहो ahō, जौ jī, रे rē, अरे arē में gē ए ē, (common addresses).

गोई gōī, and दाई dāī, are addresses of love meaning, oh dear.

Interjections of consent.

हहो hahō, हँ hā, हँ hū, हाँ hā, अच्छा achchhā, all meaning yes

नि ni, नौ nī, नद nai, नही nāī, उहँ uhū, meaning no ; not.

Interjections of sorrow.

हाय hāy, हायहाय hāyhāy, आह āh, अहा ahā, अह aha, meaning
alas.

ए बबारे ē babā-rē, Ah father.

ए बाईरे ē bāī-rē, Ah mother.

हाय ददा hāy dadā, Ah father.

हाय दाई hāy dāī, Ah mother.

Interjections of astonishment.

अरे ददारे arē dadā-rē, O father.

बबारे babā-rē O father.

बापरे bāp-rē, O father.

ए मोर करेजा ē mōr karējā, O my heart.

ए मोर छाती ē mōr chhātī, O my heart.

Interjections of joy and admiration.

वाह wāh वा wā, वाह-वा wāh- wā, वाह-वा wah-wā वाह-वा bah-bā,	} bravo ; well done.
धन-धन dhan-dhan, धन्न धन्न dhann-dhann, धन्य dhanya,	
जय-जय jay-jay	} excellent ; good.
	victorious.

Interjections of disgust reproof or ridicule.

छी chhī, थू थू thū thū, उंह ūh, fie ; fit to be spitted on.

छी दाई chhī-dāi, छी बाई chhibāi, छी बबा chhī-babā, are interjections used by females as expressive of dislike, disapproval, disgust or dejection.

PARTICLES OF EMPHASIS.

These are ए ē, च ch, एच ech, which mean 'even,' and ओ ō, औच och, हू hū, which mean 'also.'

Examples.

तोरे tōrē,	even thy.
दाइच-का dāich-kā,	even to the mother.
मोरेच morech,	even mine.
ओकरो ok'rō,	his also.
तोरोच tōroch,	thy also.
मौह mauhū, or मंह mähū,	I also.

PREFIXES.

These are the same as in Hindi.

Examples.

औ au, or अब ab, signifying deficiency, e.g. औगुन augun, a fault ;
औकाली aukālī, untimely ; अबगुन ab'gun, bad effect ; injury.

सम् sam, signifying connection, e.g. सङ्गवरी sang'wari, a fellow ;
a companion.

सङ्गी sangī, a companion.

संगवारी sāg'wārī, a playmate.

क ka, कु ku, signifying inferiority, e.g. कपूत kapūt, a bad son, a bad-tempered fellow.

कुलच्छन kulachchhana or कु-लच्छना ku-lachh'nā (fem. कु-लच्छनी) (ku-lachh'nī), a bad-tempered man ; a bad character.

कुचाल kuchāl,

bad customs.

कु-बुद्धी ku-buddhi,

a wrong-going fellow.

स सु sa, su, excellence, e.g. सपूत sapūt, a good son, or a good-tempered fellow.

सुलच्छन sulachchhana (fem. सुलच्छनी sulachchhanī), सुलच्छना sula-chh'nā, a good-tempered man.

सुबुद्धी subuddhi, a wise or considerate man.

सुवास subās, fragrance.

परि pari, circuitry, e.g. परिकरमा parikarmā, circumambulation.

उप up, subsidiariness, e.g. उपकार up'kār, benefit ; उपद्रो upad'rō, outrage, injury ; उपदेस up'dēs, advice.

दुर dur, badness, e.g. दुरघट dur'ghaṭ, difficult of accomplishment ; दुरगम dur'gam, difficult of access ; दुरगत dur'gat, bad plight, distress ; दुरजन dur'jan, a rogue, a bad man.

अ a, अन an, negation, e.g. अगम agam, impassable ; unfathomable.

अपार apār, boundless ; difficult to be crossed or overcome.

अपत्त apatt, immodest ; shameless.

अन-देखना an-dēkh'nā, one who cannot see the prosperity of others ; envious.

अन-जान an-jān, unknown ; अन-गाँवा an-gāihā, an unknown fellow ; a stranger ; one belonging to a village other than that of the speaker.

अन-चिन्हार an-chinhār, a stranger.

निर nir, नन nan, or नान nān, destitution, e.g. निराकार nirākār, shapeless ; निरलज्ज nir'lajj, or निरलज nir'laj, a shameless creature ; निरधन nir'dhan, a poor man ; destitute of wealth.

ननजात nan-jāt, नानजात nān-jāt, ननजतिया nan'jatiyā, fem.
ननजतनिन nan'jat'nin), a renegade; an outcasted fellow, of low moral-
ity.

अप ap, badness, e.g. अपमान ap'mān, disrespect; dishonour.

अपजस ap'jas, infamy, ill-repute; अपवाद ap'bād, scandal; censure.

उत ut, intensity, e.g. उच्छिन्न uchchhinn, उच्छिन्न uchchhin, extir-
pated; cut off; disappeared; उतपात ut'pāt, wrong doings, unusually
evil deeds; acts of highhandedness; public calamity.

अधि adhi, Lordship; possession; अधिकार adhikār, right; power;
authority.

COMPOUND WORDS.

The following notes on compound words may be useful.

The compound words in Chhattisgarhī may be classified as in
Sanskrit. They are—

(a) TATPURUṢA SAMAS (DETERMINATIVE COMPOUNDS).

Tatpuruṣ compounds are those in which the preceding words,
with the terminations of the 2nd, 3rd, 4th, 5th, 6th or 7th class, are
combined with the succeeding words having the termination of the
first class.

Examples.

माँस-खाब māś-khāb,	the eating of flesh.
लात-मार lāt-mār,	a kicking.
घर-रहब ghar-rahāb,	staying at home.
बूता-चोर būtā-chōr,	a work thief, i.e. a lazy servant.
धन-लोभ dhan-lōbh,	greed of money.
राज-दण्ड rāj-dand,	punishment by Government.
पुलिस-साहेब pulis-sāheb,	Police-officer.
जिला-साहेब zilā-sāheb,	District officer.
रथ-जात्रा rath-jātrā,	Chariot ceremony.
बैदरा-नाच bēd'rā-nāch,	monkey-dance.
भैसा-नागर bhaīsā-nāgar,	Buffalo-plough.
राउत-नाचा rāut-nāchā,	Raut-dance.

(b) DVIGU SAMĀS (NUMERAL COMPOUNDS).

Dvigu compounds are those in which the first member of the combination is a numeral, and in which a collective sense, etc., are implied. Some grammarians class this under Karmadhāraya.

Examples.

तिरलोक tir'lōk,	The three worlds.
तिन-मुड़िया tin muiyā,	One with three heads.
पंचमुख pāch-mukhā,	One with five mouths.
तिर-फलā tir-phalā,	The three fruits (medicine).
दसमूल das-mūl, or जसमूल jasmul,	The ten roots (medicine).
चौदाभुवन choudā bhuwan,	The fourteen worlds.

सतकोसा sat-kōsā, A forest in Orissa extending over 14 miles through which the Mahanadi passes.

तिरबेनी tirbēnī, Tri-junction of the Ganges, the Yamunā and the Saraswatī.

पंचामिरित panchāmirit. The five nectars, i.e. milk, curds, ghi, honey and sugar.

सातसमुन्दर sāt samundar, The seven seas.

तिरपुंड tirpund, A religious mark of three lines on the forehead.

(c) KARMA DHĀRAYA SAMĀS (APPOSITIONAL COMPOUNDS).

The combination of nouns with adjectives forms Appositional compounds. This is sometimes classed under Tatpuruṣ.

बड़े ददा barē-dadā, great-father; a father's elder brother.

बड़े दाई barē-dāī, great mother; a father's elder brother's wife.

बाम्हन-देवता Bāmhan dewatā, a Brahman equal to a god.

गौ-माता gau-mātā, cow-mother; a cow equal to and adorable as a mother.

महा-पुरुष mahā-purus, a great man.

लाल-कमल lāl-kamal, a red lotus.

करिया-बादर kariyā-bādar, a dark-coloured cloud.

- दुहा-गाय duhā-gāy, a milch cow.
 दूध-भान dūdh-bhāt, rice mixed with milk.
 भाई-ददा bhāi-dadā, an elder brother.
 कुजन kujan, a bad man.
 कपूत kapūt, a bad son.

(d) **BAHUVRIHI SAMĀS (ATTRIBUTIVE OR RELATIVE COMPOUNDS).**

Bahuvrihi compounds are those in which the component members have no signification of their own but denote a different person or object.

Examples.

- सब-देखैया sab-dekhaiyā, one who sees every thing; God.
 पार-लगेया pār-lagaiyā, he who crosses one over (the sea of existence); God.
 दुःख-हरैया duḥkh haraiyā, one who removes or takes away all misery and trouble; God.
 बंसि-वाला bamsī-wālā, a possessor of a pipe; here means god Śrī Kṛishṇa.
 मुरली-धारी murlī dhārī, one having a flute; God Kṛishṇa.
 धनुष-धारी dhanukdhārī, one who has a bow; God Rāmcandra.
 तिलोचन tilōchan or तिरलोचन tirlōchan, one with three eyes; God Śiva.
 दु-गोड़िया du-goriyā, bi-ped.
 बाला-चढ़ोइया bailā-charhoiyā, one who rides on a bullock; God Śiva.

(e) **DVANDA SAMĀS (COPULATIVE COMPOUNDS).**

Dvanda compounds are formed by the combination of two or more words, all having the termination of the first class, and not related to one another as nouns and adjectives.

Examples.

- माई-पिळा māi-pillā (माई पिळा māi-pilā), mother and children; family.
 पूंजी-पसरा pūjī-pas'rā, capital and stock.

खवाई-पियाई khawāi-piāi, eating and drinking.

भूख-पियास bhūkh-piyās, hunger and thirst.

गरी-धूँका garā-dhūkā, storm and wind.

नाती-पन्ती nāti-pantī, grandsons and great-grandsons.

धरम-करम dharam-karam, religion and duty.

ममा-भाँचा mamā-bhāchā, maternal uncle and nephew.

गुरु-चेला gurū-chelā, preceptor and disciple.

खेत-डोली khēt-ḍoli, field and plot.

रोटी-पौठा rōṭi-pīṭhā, bread and cake.

लड्डूआ-पपचौ larūā-pap'chī, sweet balls and thin round cakes.

बरा-सोहारी barā-sōhārī, fried cakes of *urdā* and wheat (regarded as superior food).

गाँडा-भाँखर-गाँडिया gāṇā-jhākhar-gāṇṭiyā, the village-watchman, his assistant and the head-man of the village.

नेंगी-जोगी-पाँडे-परधान nēṅī-jōṅī-pārē-pardhān, the four prominent members of a chief's court.

(f) *AVYAYIBHĀVA SAMĀS (ADVERBIAL OR INDECLINABLE COMPOUNDS).*

Avyayibhāva compounds are those in which the first member is an Indeclinable, and in which a sense of nearness, want, or limit is implied.

Examples.

कुरीती kūrīti, in a bad fashion.

सुचारु suchāl, in a good way.

जथाबिधी jathābidhī, according to rule or precept.

जथाजोग jathājōg, accordingly as is right or fit.

जथासक्ती jathāsak'ti, according to one's power.

परतीदिन par'ti-din, every day.

कुसाँदत kusāit, in an unlucky hour.

नितपरती nit-par'ti, always.

खरिखा-दिलानौ kharikhā dhlāti, at the time when herds of village-cattle are unfolded; in the morning time.

गरुवा-ओलियातौ garuwā-oliyāti, at the time when the cows are folded; in the evening time.

सुदिन sudin, on an auspicious day.

SANDHI AND CONTRACTED FORMS.

Only a few verbs assume such forms as may be called Sandhi which means the coalescence of two letters coming in immediate contact with each other.

Examples.

(a) रहत-है rahat-hai, he or she lives; here त ta, and है hai blend together and assume the form of थै thai.

रहथै rah'thai, which is again contracted to रथै, the medial ह h is elided.

(b) कहत-है kahat-hai, he or she says.

कहथै kah'thai, " "

कथै kathai, " "

(c) सहत-है sahat-hai, he or she endures.

सहथै sah'thai, " " "

(d) डहत-है dahat-hai, he or she oppresses.

डहथै dah'thai, " " "

(e) खात-है khāt-hai, he or she eats.

खाथै khāthai, " "

(f) राखत-है rākhāt-hai, he or she keeps.

राखथै rākh'thai, " "

* Note that (c) and (d) are not further contracted to सथै or डथै ।

(g) रहत-हस rahat-has,	thou art.
रहथस rah'thas,	" "
रथस rathas,	" "

The medial ह of the first number is elided.

करत-हस karat-has,	thou dost
करथस kar'thas,	" "

It should be noted that the contracted form is generally used for the Present Indefinite while its ordinary form is used in the sense of Present Imperfect.

आ आये ० āthai, he comes.

आ आवत-हे ० āwat-hai, he is coming.

ओ-हर पहाड़-ऊपर ढोर चराथै ०-har pahār ūpar dhōr charāthai, means he grazes cattle on the top of the hill.

While

ओ-हर पहाड़-ऊपर ढोर चरावत-हे ०-har pahār-ūpar dhōr charāwat-hai, would mean he is grazing cattle on the top of the hill.

(h) In words like तुम-मन, one of the two similar letters is elided तुमन.

Similarly हम-मन becomes हमन. But this change takes place only in the Nominative case and not in other cases. In sentences like हम मन अन ham-man an, we-all-are; the form is हमनन, hamanan as used by the rustics, we are.

Some further changes which occur by the combination of certain letters and words are noted below :—

The personal pronoun मैं maī, I, when joined with हूँ hū̃ also, becomes मँहूँ* mahū̃, I also, instead of मैं-हूँ; while हूँ hū̃ drops its ह ha when joined with हम ham, I or we. thus, हम-हूँ ham-hū̃=हमूँ hamū̃, I also, we also.

* Similarly तँहूँ tahū̃ for तेँ-हूँ taī-hū̃, you also.

But न is elided in तुम; thus तुम-हैं tum-hū becomes तुहैं tuhū, you also.*

SYNTAX.

Syntax explains how sentences are formed by the combination and arrangement of words in their respective mode and order.

SUBJECT AND PREDICATE.

Every sentence consists of two main parts : Subject and Predicate. In the following :—

लइका आवत-है laikā āwat-hai, a boy is coming.

घोड़ा हिनहिनात-है ghōṛā hin'hināt-hai, a horse is neighing.

लइका laikā and घोड़ा ghōṛā are subject and आवत-है āwat-hai and हिनहिनात-है hin'hināt-hai are predicate.

The subject and predicate of a sentence can be enlarged. Thus सहरीया लइका हरबर हरबर आवत-है, sahariyā laikā har'bar har'bar āwat-hai, a boy belonging to a town is coming with speed.

करिया घोड़ा गजब हिनहिनात-है, kariyā ghōṛā gajab hinhināt-hai, a black horse is neighing much.

In a sentence the subject always comes before the predicate

गोपाल धँडरत-है, Gopāl dhāurat-hai, Gopal is running.

When a sentence contains a nominative and a verb only the first is the subject and the second the predicate.

When the qualifying word of a nominative comes before the verb, the nominative is the subject while the verb with the qualifying word becomes the predicate.

Example.

ए पानी नुनकुर लागत है ē pānī nun'chhur lāgat-hai, this water tastes brackish.

Here पानी is subject and नुनकुर लागत है, predicate.

The verb in a sentence is always the predicate. But the complements of some verbs (namely; to become, to be, to look, to

* In old country-songs such forms as गे-ले, ले-के etc., are met with. These are the contracted and shortened forms of गये-ले gayē-lē, लये-ले lēyē-lē or of गय-ले gay-lē लय-ले lēy-lē etc.

Example.

धन गे-ले धन पावे, अन गे-ले अन पावे, चोला गे-ले चोला नहिँ पावेगा ।

appear) and the object of a transitive verb also form the predicate along with the verb.

बो लइका कवी हो गइस ओ laikā kavī hō gais, that boy became a poet.

मैं देसभगत औं mai dēsbhagat aū, I am a patriot.

माधव प्रसाद बड़े सुसील लइका रहिस Mādhawa Prasād barē susīl laikā rahis, Mādhawa Prasad was a very noble boy.

सन्तोष राम रमायन पढ़त-है Santōṣ-Rām Ramāyan paṛhat-hai, Santos-Rām is reciting the Ramāyan.

In the above, कवी हो गइस; देस-भगत औं; बड़े सुसील लइका रहिस; रमायन पढ़त-है each is a predicate.

ORDER OF WORDS.

The subject or nominative usually comes before the verb.

Thus गाध-हर आवत-है gāy-har āwat-hai, the cow is coming.

When there are other cases in a sentence they are inserted between the nominative and the verb, the accusative always keeping close to the verb. For example—

गाध हर अपन पौला-संग-माँ बन-ले चर-के घर आवत-है gāy har apan pilā-sāg-māṁ ban-lē char-kē ghar āwat hai, the cow with her calf is coming home from the village-meadow after grazing.

Other examples are—

धरमाँ राजा मोरधज करवत-माँ अपन बेटा अउ रानी करा अपन देह-ला दु फाल करावे-लागिस dharmā Rājā Mōrdhaj, karwat-māṁ apan bēṭā au rānī karā apan dēh-lā du phāl karāyē-lāgis, the dutiful Rājā Mōrdhaj began to cause his body to be cut into two with a saw by his own son and queen.

सिकारी हर संचान-ऊपर-ले बन्दुक-माँ भालू-ला गोली मारिस sikārī-har māchān-ūpar-lē banduk-māṁ bhālū-lā gōlī mārīs, the hunter shot the bear with a gun from above the machān.

Words or phrases denoting the subject and the predicate must be placed close to them.

मोर करिया घोड़ा धँडरे-में पवन बरोबर अय mōr kariyā ghōṛā dhāurē-mē pawan barōbar ay, my black horse is like wind in running.

This rule holds good in all other cases.

Example.

बुढ़वा किसान-के जवान बेटा-हर अपन कोटे कका-बर नदिया तोर-के मिठही
आमा-रुख-ले सुखाय सुखाय लकरी-मनला टोरत है। burh'wa kisān-kē
jawān bēṭā-har apan chhōṭē kakā-bar, nadiyā tōr-kē miṭh'hi āmā-
rukh-lē sukhāy sukhāy lak'ri-manlā ṭōrat-hai, the young son of
the old cultivator, is pulling down dry fuel-sticks for his younger
uncle, from the sweet mango-tree on the bank of the river.

Adjectives and adverbs come before the noun and the verb
which they qualify or modify. Thus—

बाढ़े कदना बड़त कम मिलथे bārḥē kainā bahut kam milthē, a
grown-up bride is very rarely got.

मलिनन कोकरी हर सुन्दर सुन्दर फूल-मन ला टोर टोरके बड़े ९ माला जी
लगा के गूँथत-रहिस mal'nin chhōk'ri har sundar sundar phūl-man-lā ṭōr
ṭōr kē baṛē baṛē mālā jī lagā-kē gūṭhat-rahis, the gardener-girl was
making, with great attention, big garlands of beautiful flowers after
plucking them.

The participle keeps close to the verb which ends a sentence.

लइका आँखी मूँद-के सुतत-है laikā ākhī mūd-kē sutat-hai, closing
his eyes, the boy sleeps.

ए गरीब किसान आधा-पेट खाके बड़े दुख-माँ दिन काटथे ē garib kisān
ādhā pēt khā-kē baṛē dukh-māṁ din kāt'ṭhē, this poor cultivator,
eating half-meals (daily) spends his days in great distress.

The possessive pronouns are always placed before the nouns
they denote.

ओकर खेत ōkar khēt,

his field.

मोर भैंस mōr bhāis,

my she-buffalo.

तोर दाई tōr dāi,

your mother.

काकर किताब-पत्तर kākar kitāb-pattar, whose books and papers ?

These do not change with the change of gender and number of
the nouns denoted by them.

SUBJECT AND VERB.

A verb must agree with its subject in Number and Person.

SINGULAR.

1st person	मैं लिखत-हैं मैं mai likhat-haṁ,	I write.
2nd person	तू लिखत-हस तू taī likhat-has,	thou writest.
3rd person	वो लिखत-है वो ō likhat-hai	he writes.

PLURAL.

1st person	हम लिखत-हैन हम ham likhat-han,	we write.
2nd person	तुम लिखत-हो तुम tum likhat-hau,	you write.
3rd person	उन लिखत-हैं उन un likhat-hāi,	they write.

When two or more singular nominatives are joined by **अउ** or **अउर** and, they require a verb in the plural.

राम अउ (or अउर) लक्ष्मन खेलत-हैं Ram au (or aur) Lachhiman khēlat-hāi, Ram and Lakshman are playing.

राम लक्ष्मन अउ सीता चौदा बरस बनवासमें रहिन Rām, Lachhiman au Sītā chaudā baras banwās-mē rahin, Ram, Lakshman and Sītā lived in exile for 14 years.

It is to be noted that when there are only two singular nominatives, the connecting **अउ** or **अउर** comes between them, but when there are more than two nominatives **अउ** is inserted between the last two.

राम, लक्ष्मन, भरत अउ सत्रुघन धनू-विद्या-माँ परबीन हो गइन Rām, Lachhiman, Bharat, au Satrugan dhanū-vidyā-māṁ parbīn hō gain, Ram, Lakshman, Bharat and Shatrughna became perfect in the art of archery.

Sometimes **दुनों**, both, **तीनों** all the three, **चारों** all the four and **सबेच** or **सबोच** all is added with or without **ओ** or **अउ** ।

राम अउ लक्ष्मन दुनों खेलत-हैं । or राम, लक्ष्मन दुनों खेलत-हैं ।

राम लक्ष्मन सीता तीनों चौदा बरस बनवास में रहिन ।

राम, लक्ष्मन, भरत अउ सत्रुघन चारों भाई धनू विद्या माँ परबीन हो गइन ।

राम लक्ष्मन भरत सत्रुघन सबेच धनू-विद्या-माँ परबीन हो गइन ।

When there are two or more nominatives differing in number, the verb will be plural and agree with the 1st person (if one of them be of that person) or with the 2nd person as the case may require.

मैं अउ तू जाबो, mai au tai jābō	I and thou will go.
मैं अउ ओ जाबो mai au ō jābō,	I and he will go.
मैं तू अउ ओ जाबो mai tai au ō jābō	I, thōu and he will go.
तू अउ ओ जाबो tai au ō jāhā	Thou and he will go.

When there are many nominatives in a sentence and they express a collective sense, the verb must be singular.

जब प्रान-में घात लग-गइस तो धन माल, रुपया पैसा, का काम आही ? jab prān-mē ghāt lag-gais tō dhan-māl, rupiyā-paisā, kā kām āhī ?
When one's life is in danger of what use will be wealth, property and money.

ये पोथी के लिखे-में मोला दू बरस, तीन महिना अउ चार दिन लागि स ये pōthī-ke likhē-mē mōlā dū baras, tīn mahinā au chār din lāgis.
In writing this book, it took me two years, three months and four days.

ये नावा धोती-के बिसाये-में मोला तीन रुपिया अउ साढ़े ग्यारा आना पड़िस ये nāwā dhōtī-kē bisāyē-mē mōlā tīn rupiyā au sārḥē gyārā ānā pāris.
In purchasing this new *dhōtī* (cloth) it cost me 3 rupees and 11½ annas.

When respect is expressed the verb assumes plural form. This is called the honorific plural.

भगवान रामचन्द लंका के परजापीड़क राजा रावन-ला मारिन Bhagwān Rāmchand Lankā-kē parjā-pīṛak rājā Rāwan-lā mārīn. God Ram chandra killed Rāwan, the tyrant-king of Lankā.

गुरुजी आइन-हैं gurū-jī āin-haī. The preceptor has come.

गोटक सहर रहिस । तिहाँ राजा रहिन gōtek sahar rahis, tihāñ rajā rahin. There was a city where lived a king.

पैपर कहिन होथे कि pipar kahin hōthē ki. The pipal said, it happens verily.

ABSENCE OF THE SIGN OF ACTIVE CASE ने ।

Chhattisgarhī, like the Behārī Hindī does not take the nominative sign of ने in the past tense of a transitive verb which is a marked characteristic of the Western Hindī. Nor is the verb affected with the change of number and gender of the object in

such sentences as is the case in Hindī. The following examples will fully illustrate the point.

Hindi.

मैं ने काम किया mai-nē kām kiyā,

I did the work.

मैं ने सुकर्म किये mai-nē sukarma

kiyē,

I did good deeds.

मैं ने गलती की mai-nē gal'tī kē,

I did (made) a mistake.

मैं ने रोटी खाई mai-nē rōṭī khāī,

I ate bread.

उसने तीन घोड़े खरीदे us'nē tīn
ghōṛē kharidē.

He bought three horses.

केदारनाथ ने बहुत-सी लड़कियाँ खेलती
ऊई देखी kedār nāth-nē bahut-sī
lar'kiyā khel'tī huī dēkhī.

Kedarnath saw many girls
playing.

तू ने फूलों की माला को क्यों तोड़ा?
tū-nē phūlō-kī mālā kō kyō
tōṛā ?

Why did you break the garland
of flowers ?

तू ने इस आम के छै फल क्यों तोड़े
tū-nē is ām-kē chhai phal kyō
tōṛē ?

Why did you pluck six fruits
of this mango (tree) ?

Chhattisgarhī.

मैं काम करव mai kām karēw.

मैं सुकरम करव mai sukaram karēw.

मैं गलती करव mai gal'tī karēw.

मैं रोटी खायव mai rōṭī khāyēw,

ओ-हर* तीन-ठन घोड़ा बिसादस
ō-har tīn-ṭhan ghōṛā bisāis.

केदारनाथ गजब-भन कोकरी खेलत देखिस
kedār nāth gajab-jhan chhok'ri
khelat dēkhis.

तै-हर फूल के माला-ला काबर टोरे ?
taī-har phul-kē mālā-lā kābar
tōrē ?

तै-हरये आम-के छै-ठन फर काबर टोरे ?
taī-har yē ām-kē chhai ṭhan
phar kābar tōrē ?

* हर har is added to a noun to give definiteness ! It should not be mistaken for the Hindi ने nē.

GENDER—ITS RELATION WITH THE VERB, ADJECTIVE, ETC.

Unlike Hindi, the gender of nouns without life, has nothing to do with the gender of verbs or adjectives denoting such nouns. It has already been stated that verbs, pronouns, the signs of the genitive case, and some of the adjectives in Chhattisgarhi do not change with the change of gender of nouns which they denote or qualify. So there will be little or no difficulty in the way of their uses. This will be clear from the following examples :—

(a) एक-ठन बोकरी आवत-है । *ēk-ṭhan chhok'rā āwat-hai*, A boy is coming

एक-ठन बोकरी आवत-है, *ēk-ṭhan chhok'rī āwat-hai*, A girl is coming.

(b) ओ बोकरी अपन पोथी-ला ओकर दाई-ला देइस ओ *chhok'rā apan pōthī-lā ōkar dāi-lā dēis*, That boy gave his book to his mother.

ओ बोकरी अपन पोथी-ला ओकर दाई-ला देइस ओ *chhok'rī apan pōthī-lā ōkar dāi-lā dēis*, That girl gave her book to her mother.

(c) (i) राजा दसरथ-के तीन रानि रहिन-है *Rājā Das'rath-kē tīn rāni rahin-hai*, Rājā Das'rath had three queens.

राजा दसरथ-के चार बेटा रहिन-है *Rājā Das'rath-kē chār beṭā rahin-hai*, Rājā Das'rath had four sons.

(ii) मोर ददा तोर कका-ला देखे गइस-है *mōr dadā tōr kakā-lā dēkhē gais-hai*, My father has gone to see your uncle.

मोर दाई तोर काकी-ला देखे गइस-है *mōr dāi tōr kākī-lā dēkhē gais-hai*, My mother has gone to see your aunt.

(d) ऊँच पूर सुगघर घोड़ा-में मोट-रोट साहेब-हर चढ़े रहिस *ūch pūr sugghar ghōṛā-mē mōṭ-rōṭ sāheb-har chaṛhē rahis*, On a big and beautiful horse, was mounted a strong and stout *Sāheb*.

ऊँच पूर सुगघर घोड़ी-में मोट-रोट मेम-हर चढ़े रहिस *ūch pūr sugghar ghōṛī-mē mōṭ-rōṭ mēm-har chaṛhē-rahis*, On a big and beautiful mare, was mounted a strong and stout *Mēm*.

As in Hindī some participles are sometimes doubled. They then convey a different meaning. Thus :—

(1) मैं रँगत-रँगत थक गयँव *mai rēgat rēgat thak gayēw*, I became tired with continued walking.

(2) असवार-हर घोड़ा-ला अइसन धौरावत-रहिस कि देखते देखत ओ दुनों उड़ा

कस गइन, aswār-har ghōṛā-lā aisan dhaṭrāwat-rahis ki dēkh'tē-dēkhat ō dūnō urā kas gain, The rider was running the horse so swiftly that in no time both (of them) went out of sight as if they flew away.

(3) मै खात-खात गोठियात-रहैँ mai khāt-khāt goṭhiyāt-rahēw, I was talking while eating.

(4) लइका कूदत कूदत घर आइस laikā kūdat kūdat ghar āis, The boy came home running.

(5) तैँ ठाढ़े-ठाढ़ पहरा दे ताँ ṭharhē-ṭharh pah'rā dē, (you) guard in a standing position (all through).

(6) बिना मोर-कहे तैँ काबर आये; अभी ठाढ़े-ठाढ़ लउट binā mōr-kahē taī kābar āyē; abhi ṭharhē-ṭharh lahuṭ, Why did you come without my permission, just go back at once.

(7) गोपाल चुपे चुप बइठे-बइठे पोथी लिखत-है Gopāl chupē chup baiṭhe-baiṭhē pōthi likhat-hai, Sitting quietly, Gopal is writing out a book (lit. in a seated posture).

Adjectives when doubled express plurality.

लम्मा लम्मा डोरी लान lammā lammā ḍōri lān, bring long ropes.

ओकर बिठिया-मन सुन्दर सुन्दर हैँ ō-kar biṭiyā-man sundar sundar haī, His or her daughters are beautiful.

PART II.

SELECTIONS.

USEFUL WORDS AND IDIOMATIC PHRASES.*

कौड़ी-बोड़ी, *kaurī-bōrī*, money generally (lit. a score of cowries).

काहीं-कुछ, *kāhī kuchhū*, somewhat, something.

घर-दुआर, *ghar-duār*, dwelling place (lit. house and door).

आगी बारन, *āgī bāran*, to light fire, to begin cooking, to cook.

बहारन-बटोरन, *bahāran baṭōran*, to sweep (a place clean); lit. to sweep and collect (rubbish).

सिरान† *sirān*, to die, to end, to be extinct or exhausted.

चार के काँधे जान *chār kē kādhē jān*, to die (lit. to go on four men's shoulders).

ठट्टा मड़ान *ṭaṭṭhā maṛān*, to jest, to cut jokes.

खियाल मड़ान *khiyāl maṛān*, to jest, to cut jokes.

परलोक होन *par'lōk hōn*, to depart to the other world, to die.

परलोक जान *par'lōk jān*, to lose the other world, to lose the virtue which gives heaven.

अभाग होन *abhāg hōn*, to have ill-luck, to fall into misfortune.

करम काँड़न or करम फाटन *karam chhāṛan or karam phāṭān*, to have ill-luck, to fall into misfortune.

परले होन *par'lē hōn*, to have ill-luck, to fall into misfortune (lit. to be the deluge).

मेटा जान *meṭā jān*, to die (lit. to disappear, to be ruined, to be undone).

तिहार बार *ṭihār bār*, a holiday, a festival-day.

* Verbs are given in the infinitive form in न .

† Cf. सब सुख सुकत सिरान चसारा (*Rāmāyan, Ayodhyā kāṇḍa*).

ओसहा पानी osahā pānī, medicated drink; medicine, treatment.

हाट करन hāt karan, to buy or sell in the market.

बजार करन bajār karan, to buy or sell in the market.

अघात करन aghāt karan, to do a great deal, to act extravagantly, to give oneself great airs, to be a tyrant.

गजब करन, gajab karan, गजबे इतरान, gajabe it'rān, to do a great deal, to act extravagantly, to give oneself great airs, to attempt an impossibility.

बढ़ियन (or बढ़ियन) होन, barhiyan (or barhian) hōn, to be good, to be well (often ironically).

मन माढ़न or माड़न man māṛhan or māṛan, to be settled or fixed in mind; to be at home; to be at ease; to be in a joyful and active state of mind as opposite to sad or gloomy (lit. the tranquillity of mind).

सूड़ गड़िया-के बैठन (or बैसन) or सूड़ी गड़ियान mūr gaṛiyā-kē bai-
than (or baisan) or mūrī gaṛiyān, to sit with head bent down, to be silent and ashamed; also to be busy, to be busily engaged.

सूड़ी-माँ चघन mūrī mā chaghan, to mount on the head, to be insolent, to be disobedient.

मोर बूती (or बूते) होन mōr būti (or būtē) hōn, to occur through me, to be done by me (so also तोर बूती or बूते होन, etc., tōr būti or būtē hōn, etc.).

बनौ भूती करन banī bhūti karan, to work, labour.

साग तरकारी sāg tarkārī, vegetables.

लइका-बच्चा, laikā-bachchā, लइका-लोग, laikā-lōg, लइका पिचका, laikā-pichakā, children.

अलवा जलवा al'wā jal'wā, mixed up, confused; odds and ends.

मरे जान marē jān, to be awfully eager, to be greatly impatient to be devoted to, to be addicted to, to love dearly (lit. to go to be dead).

जीव डारन, जीव ऐसे डारन jiv dāran, jiv aisē dāran or जीव देन, जीव ऐसे देन jiv dēn, jiv aisē dēn, to endeavour with heart and soul to

please, to apply the mind to, to be devoted to, to love dearly, to be ready to sacrifice oneself for (lit. to give up as it were one's life).

सुनाई-बूना sutāi-būtā, sleeping continually, lit. sleep is the business (see खवाई बूना) ।

खवाई-बूना khawāi-būtā, eating continually, lit. eating is the business (see सुनाई बूना) । (So also with any other verb).

दू बात (or दू गोठ) नरियान dū bāt (or dū gōṭh) nariyān, to scream out two words, to be in a rage and shout out contradictory statements, to reprimand.

बैठाई बैठन baiṭhāi baiṭhan, to sit still for a long time (so also other verbs, intensively, i.e. सुनाई सुतन sutāi sutan, to sleep soundly.)

सुत भुलान sut bhulān, to fall asleep (lit. to forget, for a while, the cares and anxieties of the world by sleep).

जीव अस-कटान jiv as'kaṭān, not to be satisfied; to feel the time heavy; to feel unwell or indisposed; to become disgusted with or tired of.

धरन सैतन dharan sāitan, to put by carefully, especially to put by dishes, etc., after eating; also to pack up goods, etc., when starting for a new place.

मन पतियान man patiyān, मन साइन man māran, मन भरन man bharan, to decide in one's mind, to be assured in one's mind, to be satisfied fully (lit. mind has faith in a person or thing).

जीव पतियान jiv patiyān, जीव साइन jiv māran, जीव भरन jiv bharan, the same as मन पतियान, etc.

सक (or सकह) चलन sak (or sakkh) chalan, the power (of any one) to go as far as; to be able (with genitive of subject), as in मोर सक नी चले mōr sak nī chalē, I am not able.

जियान (or जिआन) परन, jiyān (or jiān) paran, labour to be the lot of a person (dative of person), e.g. labour or trouble will fall to you, will be your lot.

हाती फाटन (or फटन), chhāṭi phāṭan (or phaṭan), to be moved with indignation or jealousy, lit. to have the bosom burst.

देख न सकन *dēkh na sakan*, to be unable to see, to be moved with indignation or jealousy, to envy.

जर बुतान, *jar butān*, जरे बुतान, *jarē butān*, जर-के कोइला होन, *jar-kē kōilā hōn*, जरके राख होन, *jar-kē rākh hōn*, to be burnt up, to be burnt up and become coal, to be burnt up to ashes, to be moved with great indignation.

सँक लगन *sēk lagan*, to learn the truth about a thing after it has occurred and after it has been felt (lit. to receive heat or warmth, as if from fire).

आँखौ देखे-के सुख होन, *ākhi dēkhē kē sukh hōn*, to have the pleasure of seeing or beholding with one's eyes, to feel joy in personally seeing good things or prosperity and happiness of others, to be a delight to the eyes.

आँखी फार-के देखन, *ākhi phār-kē dēkhan*, to look with open eyes, to examine closely, to understand thoroughly.

लउआ लें *lahuā lēn*, to act promptly or quickly.

लउआ परन *lahuā paran*, to act hurriedly.

भुतवा उमचावन *bhutwā um'chāwan*, to set one right; to bring one to his senses; to inspect thoroughly; to make signs with eyes (frowning etc.) vigorously (lit. to exercise an evil spirit).

सत्ती परन (or मरन) *sattī paran (or maran)*, सत्ती जान *sattī jān*, to become a *Sati*; सत्ती के नरियर लें *sattī kē nariyar lēn*, to interfere in the affairs of others, to be very intent on doing a thing to the neglect of manners.

Lit. to take (in hand) a cocoa fruit for becoming a *sati*.

थोर-के-माँ गह-रान *thorkē mā gah'rān*, to give oneself airs on small excuse.

मरे-मुँह न देखन *marē mūh na dēkhan*, even when one is dead not to visit him.

नहान नहान *nahān nahān*, नहान नहान *nahāwan nahān*, नहान नहान *nahān nahāwan*, to bathe on the third or tenth day after a relation has died; as तिज नहान नहान *tij nahān nahān*, तिज नहान

नहान, *tij nahāwan nahān*, तिज नहान नहान, *tij nahān nahāwan*,
दस नहान नहान *das nahān nahān*.

SHORT SENTENCES.

म जात-है *mai jāt hai*, I am going, I go.

त जात-हस or हवस *taī jāt-has or hawas*, Thou art going, thou
goest.

ओ खात-है *ō khāt-hai*, He or she is eating, he or she eats.

हम रेंगत-हन or हवन *ham rēgat-han or hawan*, We are walking,
we walk.

तुम घुचत-हौ *tum ghuchat-hau*, You are moving, you move.

* उन or ओमन रोवत-है *un or ō-man rōwat-hai*, They are weep-
ing, they weep.

म गयेव *mai gayēw*, I went.

त पावे *taī pāyē*, Thou didst obtain.

तुम आयेव *tum āyewa*, You came.

* उन or ओ-मन अमरे होहौ *un or ō-man amrē hōhī*, They will
have arrived.

हम गोठियात होबो *ham goṭhiyāt hōbō*, We will be talking.

घोड़ना चरत-हवै *ghoṛ'wā charat-hawai*, A horse is grazing or
grazes.

बदला आवत है *bailā āwat hai*, A bullock is coming or comes.

कुकुर भूँकत-रहिस *kukur bhūkat rahis*, A dog was barking.

बिलाई हर खादस *bilāi har khāis*, The cat ate.

तुम बासी खाये-हौ *tum bāsī khāyē hau*, You have eaten yester-
day's rice (i.e. rice cooked the night before and kept in water).

पखना गिरिस है *pakh'nā giris hai*, A stone has fallen.

* उन (*un*) is an honorific form of ओ (*ō*) he. In the honorific form उन रोवत-है means he is weeping; so also उन अमरे होहौ means he will have arrived.

लइका-मन पढ़त-है^२ laikā-man parhat-hai, The children are reading or read.

उन or ओ-मन दसावत रहिन un or ō-man dasāwat rahin, They were spreading.

दाई सुतत-है dāi sūtāt-hai, The mother is sleeping or sleeps.

ददा गइस है dadā gais-hai, The father has gone.

नोनी-ला लान nōnī-lā lān, Bring the girl.

तैं खनस or खने, tai khanas or khanē, Thou didst dig.

बोकरा का (or ल) मार, bokrā-kā (or lā) mār, Kill the he-goat.

सज्जा भईस, sañjhā bhais, Evening came (lit. became).

उन खात रहिन un khāt rahin, They were eating.

चाट-माँ गये-रहे hāṭ-māṁ gayē-rahē (Thou) hadst gone to market.

घाम करत-है^२ ghām karat hai, It is hot (*il fait chaud*). The sun shines.

तुम्हार नोनी बने है tumhār nōnī banē hai, Your daughter is good.

उन-कर चरिहा-है un-kar charihā-hai. It is his or her basket (when उन is used as honorific).

ओ-कर नाँव पूछ ō-kar nāw pūchh, Ask his (or her) name.

बेरिया चरिस हवै^२ chheriyā charis hawai, The she-goat has grazed.

मनखे रँगत-है^२ man'khē rēgat-hai, The men are walking or walk.

नन्दी माँ नहा nandī māṁ nahā, Bathe in the river.

करा गिरत है karā girat hai, Hail is falling.

बादर आइस है bādar āis hai, A cloud has come.

बरेठ काँचिस है barēṭh kāchis hai, The washerman has washed.

घर-माँ कोनो नइ ऐ^२ ghar-māṁ kōnō nai ai, No one is in the house.

ददा-मैर गये रहिस dadā-mēr gayē rahis, he (or she) had gone near his (or her) father.

तुम तौ मानिहौ tum tau mānihau, You at least will obey or agree.

उन (or ओमन) कहत रहिन un (or ō-man) kahat rahin, They were saying.

का-करो सङ्ग भिन (or भन) बता kā-karō saṅg jhin (or jhan) batā, Do not tell it to any body, do not talk with any one.

ओ-कर मन माँ का हवै ō-kar man māñ kā bawai, What is in his (or her) mind ?

तुम्हार दीदी कब आही tumhār didi kab āhī, When will your elder sister come ?

बाबू-ला हुतकरा देवे bābū-lā hut'karā dēvē, Call the son.

दिन निकरिस-हवै din nik'ris hawai, Day has broken, the sun has risen.

राँध खा के जावे rādh khā kē jāvē, Thou wilt go after cooking and eating your meals.

तुम्हार-मैंर कतेक बइला है tumhār-mēr katek bailā hai, How many bullocks have you ?

एक नाँगर के खेती हवै ek nāgar kē khēti hawai, It is the cultivation of one plough.

मोर-बर का लाने-हस or हवस mōr-bar kā lānē-has or hawas, What hast thou brought for me ?

औकौ-मन रोवत ह दाुकी-man rōwat haī, The women are crying or cry.

टूरा-का भिन (or भन) मारवे tūrā-kā jhin (or jhan) mār'vē, do not beat the (orphan) boy.

* हम दार भात खात-हन ham dār bhāt khāt-han, We are eating pulse and boiled rice.

चाउंर करे बर जावे chāūr chharē bar jāvē, thou wilt go to husk and clean the rice.

LONGER IDIOMATIC SENTENCES.

मैं हटरी माँ काहीं-कुछ लेयेबर गय रहवै mai haṭ'ri-māñ kāhī-kuchhū lēyēbar gayē rahēwa, I had gone into a market to fetch something.

तोरे ममा जलवा-जलवा विसावत-रहिस tōr mamā al'wā-jal'wā bisāwat rahis, Thy mother's brother was buying odds and ends.

* In the honorific form the meaning of this sentence will be, I am eating pulse and boiled rice.

लिंगरी खावे-माँ उलटा मान घटत-है lig'ri khāyē mā' ul'tā mān ghaṭat hai, A man's honour diminishes when he calumniates any one.

फुर-बोली कहाँ अउ लवारी गोट कहाँ phur-bōli kahā au labārī gōṭha kahā; How widely different are true words and false ones.

ओस चाटे-ले पियास नई बुझावे ōs chāṭē-lē piyās nai bujhāwē, Thirst is not quenched by licking dew.

तोर दाई कहत-रहिस मैं नी जाँव tōr dāi kahat-rahis māi nī jāw, Thy mother was saying that she would not go.

ये दे, मंदरसा-माँ कतका लइका पढ़त-हैं yē dē māḍarsā-mā katek laikā parhat haī, Look here, good many boys (children) are studying in this school.

ओ-कर पतो राँधत-खान रहिस ō-kar patō rāḍhat-khāt-rahis, His son's wife was cooking and eating.

घर गौसइया काल मँकनिया जावैया है ghar gōsaiyā kāl mājhaniyā jāwaiyā hai, The master of the house will depart to-morrow at mid-day.

तोला सँक लगिस-है तबे तो आवत हस tōlā sēk lagis-hai tabē tō āwat has, When you have felt, you come.

ओ कहत-रहत-है कि मो-ला असकट लागत-है, मन नहीं माड़िस-है, अउर रातो-का नीन्दौ नहीं आवै ō kahāt-rahāt-hai ki mōlā, as'kaṭ lāgat-hai, man nahī māris hai, aur rātō-kā nīndau nahī āwai, He says 'I am attacked with lassitude. My mind is not at ease (or my mind is not cheerful and gay) and even at night sleep does not come' (i.e. I do not get sound sleep at night).

तैं तो नीचट सुताई सुतत हस tai tō nīchaṭ sutāi sūtāt has, Thou art sleeping very soundly.

लइका-मन तो गजबे करत-हैं, अउ मूड़ी-माँ चघत-हैं laikā-man tō gaj'bē karat haī, au mūrī mā chaghat-hāi, Children attempt impossibilities and pay heed to none.

पढ़े-माँ बने हैं, अउ किंजरे-(or किंदरे) माँ का धरे हैं parhē-mā banē hai au kījarē (or kīdarē) mā kā dharē hai, Study is beneficial and wandering useless (lit. what is there kept?)

तोर ददा तो गजब नरियावन-होही, देखे जाही tōr dadā tō gajab

nariyāwat-hōhī, dēkhē jāhī, Your father will be scolding severely. It will be seen.

तुम तो बढियन हो, ओ बिचारा तुम्हार ऊपर जीव डारत-है tum tō barhiyan hau, ō bichārā tumhār ūpar jiv dārat-hai, you are a good man (ironically), and that poor man gives his life for you.

ऐसन खराप डौका हवै, कि कहे मानवै नौ करे aisan kharāp daukā hawai ki kahē mān'bē nī karē, He is such a bad man (or a husband) that he will not listen to what is said (to him).

ओकर भाई-ला घिनहा लागत-है अउर ओसहा पानी घलाय होत-रहत है ōkar bhāi-lā ghin'hā lāgat-hai our osahā pānī ghalāya hōt-rahāt-hai. His brother is sick and medicine is also being (used for him).

हंसब बोलाव तो हवै, मरे-मौ कुछू जात है का hāsab bōlab tō hawai marē-mā kuchhū jāt hai kā. There is laughing and talking (with one's friends), but when one dies does anything go (with any one).

तार दाई तो सत्ती-च परत-रहत-है tōr dāi tō sattī-ch parat-rahāt hai, Thy mother is very intent on doing (it) to the neglect of manners (lit. is become Sati). Thy mother is behaving very impertinently, listening to or caring for no body.

मोर-मैर चिटिकुन तो आ अउ गोठिया ले mōr-mēr chīṭikun tō ā au goṭhiyā lē, Come for a while at least near me and converse.

वहा दे सबो भन तो आवत-है, अउर बाजा घलाय बाजत-है wahā dē sabō jhan tō āwat-hai, aur bājā ghalāya bājat-hai, See, all are coming, and music is also being played.

ओ तो बड़का चटर-हा हवै, अउ गजब गोठियाबत-है ō tō bar'kā chaṭar'hā hawai, au gajab goṭhiyāwat hai, He is a great prater, and talks a lot.

गंवइहा-मन खेत-ले आवे-रहिन, अउ खाय-पीय के चले-गइन । gāwaihā-man khēt-lē āyē rahin, au khāy-pīy-kē chalē gain, the villagers came (lit. had come) from the fields, and went away, having eaten and drunk.

काल रतिहा बड़का-जानिक (or जनिक) साँप निकरे रहिस kāl ratihā bar'kā-jānik (or janik) sāp nikrē rahis, Last night a very large snake issued (lit. had issued from its hole).

जउन जेसन कर-हौ, तउन तैसन पाहौ, हम-ला का jaun jaisan kar'hī,

taun taisan pāhī, ham-lā kā, As a man will do, so will he receive, what is it to us ?

तुम्हरे-च-बर तो हम-सन गये-रहेन tumharē-ch-bar tō ham-man gayē-
rahen, It was only for you that we had gone.

बाह-बा, बाह-बा, कुहू कहे नहीं आय bāh-bā, bāh-bā, kuchhū kahē
nahī jāy, Wonderful ! nothing can be said.

ढोका चवस, तोरे सूत-साँ तो दीया जरत रहिस thaukā hawas tōrē mūt-
mā tō diyā jarat rahis, Right you are, a lamp-wick was burning in
your urine (a proverb, on a very great and powerful man). You
are certainly very rich and powerful and could command anything.
Ironically it will mean the reverse.

मोर-मैर लबारी भिन गोठिया, तोर मन साँ आवै जैसे कर mōr-mēr labārī
jhin gothiyā, tōr man mā āvai jaisē kar, Do not speak lies before
me. Act as seems good to you (lit. as it comes into your mind).

दाई बबा ले आन कोनो समझ वैया नई रे dāī babā-lē ān kōnō samaḥ'
waiyā nai āī, No one understands better than (our) father and
mother.

संभनिया संभनिया करत तो साँभो भय-गइस, अब रातो होत-जात-है
mājhaniyā mājhaniyā karat tō sājhō bhay-gais, au rātō hōt-jāt-hai,
He kept saying 'midday, midday,' but now it is evening, and night
is coming on.

लुकाये-साँ नही बनै, सिर-तेाँ सिर-तेाँ गोठियाबै lukāyē mā nahī banai,
sir'tō sir'tō gothiyābē, Nothing comes from concealing. Tell the
whole truth.

घर-दुआर बेक डारव, मोर कगरा कुहू नही हवै ghar-duār bēk dārēwa,
mōr kagrā kuchhū nahī hawai, I sold my house and home. There is
nothing in my possession (lit. near me).

उन-मन ले (or ओ-मन-ले) हमला का करे-बर है, आज आबो, तब देखे-जाही
un-man-lē (or ō-man-lē) ham-lā kā karē-bar hai, āj ābō, tab dēkhē-
jāhi, From them what is there for us to do. We will come to-day,
and then it will be manifest.

लबारा मन-ले-के कोनो नही पतियावै lab'rā man'khē-kē kōnō nahī
patiyāwē, No one believes a liar.

मया करे-ले मोह बाढ़त-है, अउर लालच करे-साँ कगरो-के जान है

mayā karē-lē mōh bārhat-hai, aur lālach karē-mā kagrō-kē jāt hai.
From affection illusion increases and from covetousness even what
is in (a man's) possession, goes away.

मोर-मैर सूका-आगर दू रुपिया रहिस, पर सबो गंवा गदस mōr mēr sūkā-
āgar dū rupiyā rahis par sabō gāwā gais, I had two and a quarter
(lit. a quarter more than two) rupees, but all are lost.

उखनौ लगाये माँ कुकू नहीँ मिले ukhēnī lagāyē-mā kūchū nahī milē
No profit comes from calumniating.

फुर-बोलिक मन-से-ला सबो पतियावत-हवै phur-bōlik man'sē-lā sabō
patiyāwat-hawai, All people believe a truthful man.

दया मया राखे-रदहौ, काल बेरा-चघत मैँ जवैया हैँ dayā mayā rākhē-
raihaū, kāl bēra-chaghat māi jawaiyā haū, Preserve or have kindness
and affection. I will have to depart to-morrow when the day (sun)
rises.

THE VILLAGE DIALECT.

A CONVERSATION BETWEEN FOUR VILLAGERS.

Dramatis Personæ.

A (क) and B (ख), Two male villagers.

C (ग) and D (घ), Two female villagers.

क-कस गा, ख, तौ तो कले-चुप बैठे-हस,
kas gā, kh, tō tō kalē-chup baiṭhē-has,
गाँव चले-बर तो कहत रहे। मौ-हँ
gāw chalē-bar tō kahat rahē, mau-hū
चले-बर कहत-हैँ। वहा दे, ग, घलाय
chalē-bar kahat-haū, wahā dē ga ghalāy
जवैया रहिस, पुन कोन जानौ जात है
jawaiyā rahis, pun kōn jānō jāt hai
कि नहीँ।
ki nahī,

A—What? B—You
are sitting silent.
You said you would
go to the village.
I also mean to go.
See, C was also
about to go, but
who knows if she
is going or not?

ख-होगा, क, चले बर तो कहत-हैँ, काल
haugā, k, chalē bar tō kahat-haū, kāl
बिहनियाँ-च चल-बो चल-चली ग-के
bihaniyā-ch chal'bō, chal-chali ga-ke

B—Yes, A, I do mean
to go. We will
certainly start to-
morrow morning.
Come, let us call at

घर जाई। ओ-ह-ला घलाय पूछ लेबो ले
ghar jāi, ō-hū-lā ghalāy pūchh lēbō, lē
चल भाई। बिलम भिन। मो-का अउर बूता
chal bhāi. Bilam jhin, mō-kā aur būṭā
हवै।

hawai.

क—ले चल नाँ। मैँ तो जैसे तैँ कहिबे
lē chal nā. Mai tō jaisē tai kahibē,
वैसनेच करिहैँ। कस ओ, ग, काल गाँव
waisnēcha karihaĩ. Kas ō, g, kāl gāw
जावे। वहा दे, घ घलाय आवत-है।
jābē. Wahā de, gh ghalāy āwat-hai.
आव आव, घ, आव।
āw āw, gh, āw.

ख—कस ओ, ग, गाँव चले वर कहत-रहै।
kas ō, g, gāw chalē bar, kahat-rahē.
काल चलने ना। मोर दाई बेराम हवै।
Kāl chal'bē nā. Mōr dāi beram hawai,
काहीं-कुक् ओखद-माँदी मो-ला भी
kāhī-kuchhū ōkhaḍ-māḍī mō-lā bhī
बिसाहै-बर हवै।
bisāhē-bar hawai.

ग—हहो गा, क, चलिहैँ ख, तो-ला तो मैँ
hahō gā, k, chalihaĩ, kh, tō-lā tō māĩ
कह दिहेरहैँ खचित मैँ जाहैँ, कोनो
kah diherahaĩ, khachit mai jāhaĩ kōnō
जाय, चाहे न जाय कस ओ घ, तैँ तो
jāy, chāhē na jāy, kas ō gha, tai tō
बड़ा मेजजहिन अस लागत हस। तो-ला
barā mejajhin as lāgat has. Tō-lā
के-घाव बलायैव, अभी आये-हस। हाय
kē-ghāw, balāyēw, abhī āyē-has, hāy

C's house. We will ask her also. Come along brother; don't delay. I have other business.

A—Come along. I'll do just as you say. Well, C, will you go to the village to-morrow? See D is also coming. Come, D, come.

B—Hulloa, C, you were saying you would go to the village. Won't you go to-morrow? My mother is sick. I'll have to buy some medicine also.

C—Yes, A, I'll go. I told you, B, (that I would). I'll certainly go, whether any one (else) goes or not. Well, D, you seem to be very proud. How often have I called you! and you are only just come Ah

दाई। ठीका हस।

dāi, ṭhaukā has.

घ—कस ओ, ग, का मेजजहिन होबो। हस-ला नौ
kas ō, g, kā mejaḥhin hōbō, ham-lā nī
ऐ मिजाज, दाई। तोर भाखा-च ऐसःने
ai mijāj dāi, tōr bhākhā-cha ais'ne
हवै। कस गा, क, घर-माँ सबो भन
hawai, kas gā, k, ghar-māṁ sabō jhan,
नङ्गद नङ्गद तो हवै ना कस गा, ख,
naṅgad naṅgad tō hawai nā? kas gā, kh,
तौ-हूँ मो-ला बढियन-प्रकन लागत-हस।
tau-hūṁ mōlā baḥiyan-ekan lāgat-has.
काबर घर माँ लड़ाई-भागरा करत
Kābar ghar māṁ, larāi-jhag'rā karat
हस गा, मोटरौ काहे के बाँधे हस।
has gā, mōṭ'rī kāhē kē bādhē has.

क—हहो बने बने हवै ख-के मोटरौ माँ
hahō, banē banē hawai, kh-kē mōṭ'rī māṁ
कुछू अलवा जलवा होहो, तोला का
kuchhū al'wā jal'wā, hōhī, tōlā kā
परे-हवै? ओ-कर सङ्ग बहते पिच-काट
parē-hawai? ō-kar saṅg bahūtē pich'kāṭ,
भिन मड़ा, नहौ तो ओकर दाई गारी देही
jhin marā, nahī tō ōkar dāi gārī dēhī
बाप की मैं लवारी नहौ कहौ।
bāp kī, māi labārī nahī kahaū.

घ—वहा दे, बाप-किन काबर पारत-हस।
wahā dē, bāp-kin kābar, pārat-has.
मं का पिच-काट करत-हौँ गा मैं
Māi kā, pich'kāṭ karat-haū gā, māi
जैसे नद जानौ, मोटरौ माँ लाई-चना हवै।
jaisē nai jānaū mōṭ'rī māṁ lāi-chanā hawai.
अउ का हवै।
Au kā hawai.

mother! you are
a good fellow.

D—Well, C, how am
I proud? There is
no pride in me, my
lady! That is the
way you talk.
Well, A, are your
people at home all
right? Well, B, you
too seem to be a
good man (ironi-
cally). Why do you
keep quarrelling at
home? What have
you tied up in your
bundle?

A—Yes, (all) are well.
There are a few odds
and ends in B's
bundle, what is it
to you? Don't worry
him too much, or
his mother will ab-
use you (I'll take
my oath) by my
father (to it). I
wouldn't tell a lie.

D—Look there! why
are you swearing by
your father? What
worry am I giving?
For all that, I know
(lit. as if I do not
know that) his bun-
dle holds parched
grain and gram.

ख-देखे, गा, सङ्गी । लाई-चना कहत-है ।
 dēkhē gā saṅgī. Lāi-čanā, kahat-hai.
 मोर मोटरी माँ मिठई हवै । अभी
 Mōr mot'ri mā, miṭhai hawai. Abhi
 तो दू आना के बिसाये हैं । ए-दे बोड़ी-प्रक-के
 tō dū ānā kē bisāyē haū, ē-dē bōṛī-ek-kē
 मुराँ लिहै हैं बाबू बर । अब मिठई-ला
 murrā lihē, haū bābū bar. Au miṭhai-lā
 काल डहर-बर करिहैं । ओ गंवई-माँ
 kāl ḍahar-bar karihaū. Ō gāwaī-mā,
 मो-ला अस-कट लागत-है पर-का करौ, जा-हँ
 mō-lā as'kaṭ lāgat-hai, par-kā karaū jā-hū,
 कुछ-काहीं आने बर हवै ।
 kuchū kāhī ānē bar hawai.

ग-हाय, हाय, निकाई तोर मिठई के कस गा, क,
 hāy, hāy, nikāi tōr miṭhai-kē, kas gā, k,
 तोर नोनी-के बिहाव तो भय-गइस है ।
 tōr nōnī-kē, bihāw tō bhay-gais hai,
 हम-ला बलाये गला नहीं । बड़-का नोनी-ला
 ham-lā balāyē ghālā nahī. Bar'kā nōnī-lā
 एसेँ लाने-हस कि नहीं । हमू देख लेतेन
 ēsē lānē-has ki nahī. Hamū dēkh lēten
 भला । अरे, आँखी देखे-के सुख, कोन
 bhalā, arē, ākhī dēkhē-kē sukh, kōn,

What else (should it be) ?

B— Look, my friend, she is talking of parched grain and gram. It is sweetmeats that are in my bundle. I have just bought two annas worth. Look here, I have just bought twenty cowries worth of *murra* (fried rice) for my child, and I will have the sweetmeats for the way to-morrow (for my breakfast). I always feel unwell in that village. But what can I do? I have to go. There are some things to bring.

C— O dear. Your sweetmeats are beyond praise. Well, A, your girl has been married and you never asked me (to the wedding). Have you sent for your eldest daughter this year? I also should have seen her (if she came). Oh, this is

मर-ही कोन जीही ।
mar'hī kōn jihī.

the pleasure of seeing with one's own eyes one's dear and near ones. Who knows, who will die and who will survive?

क- देखे रे, भाई ख । बड़े नोनौ कब ले
dēkhē, rē, bhāi kh. Barē nōnī kab lē
आये-है । ये-हर तो इहाँ-चे गोठियावत-
āyē-hai. Yē-har tō, ihichē goṭhiyāwat-
है । कतको बेर बला पठोयेन, पर
hai. Kat'kō bēr balā paṭhōyen, par
नई आइस, नई आइस । ए-दे बपरौ 'घ'
nai āis nai āis. Ē-dē bap'rī gh
दू-घाव आये-रहिंस ।
dū-ghāw āyē-rahins.

A—Look here gossip
B since when has my eldest daughter come (i.e. she has been here for long). This woman (C) is only talking here. How often have I sent for her (C)! but she hasn't come, not a bit of her. Poor D here came (for her) twice.

ग- का करौ रे भाई । बूता-के सारे तो
kā karaū rē bhāi. Būtā-kē sārē tō
आये-बर नी मिले । काल सज्जा आहै । अब
āyē-bar nī milē. Kāl sañjhā āhau. Ab
बेरा भइस हवै ए-दे कगरे-च-साँ तरिया
bērā bhais hawai, ē-dē kagrē-ch-māñ tariyā
हवै, नहा लेवा, अउर सबो-भान बासी
hawai, nahā lewā, aur sabō-jhan bāsi
खा लेवा ।
khā lewā.

C—What could I do, gossip. I was too busy to come. I will come to-morrow evening. It is now time (to eat). There is a pond close by here. Bathe and let all eat snacks (lit. cooked rice kept in water).

ख- हहो, मो-ह-ला भूख लगे-है, हम-
hahō, mō-hū-lā bhūkh lagē-hai, ham-
मनन तो नहा डारे हन लान ना बासी ।
manan tō nahā ḍārē han lān nā bāsi.
चिटिक नून दे ओ, बने नई लागे जुच्चा
Chitik nūn dē ō, banē nai lāgē juchhā

B—Yes, I too am hungry. We have already taken our baths. Fetch the cold food. Give a pinch of salt for

बासी क, तौ-हूँ ले ले-ना थोरिक नून ।

bāsī k, tau-hūñ lē lē-nā thorik nūn.

क-हो, मौ-हू-ला दे । आज तो बादर बादर
hahō mau-hū-lā dē. Āj tō bāder bāder
करतहवै, जाड़ जाड़ लागत-है सुन तो ओ
karathawai, jāṛ jāṛ lāgat-hai, sun to ō
ग ख-ऊपर मोर मन माँड़-गइस-है । ए-हो
g kh-ūpar mōr man māñḍ-gais-hai. Ē-hī
के लइका-बर अपन नोनी देहोँ अउर बने
kē laikā-bar apan nōnī dehañ aur banē
विहाव करिहोँ । एहोँ नी करौँ । मोर-ऊपर
bihāw karihañ ēśō nī karañ. Mōr-ūpar
लागा भय-गइस-है । ठाकुरो-के रुपिया
lāgā bhay-gais-hai. ṭhākuro-kē rupiyā
देखे बर है । का करौँ । कुछू कहे
dēyē bar hai. Kā karañ. Kuchhū kahē
नौ जाय ।

nī jāy.

ग-ठौका अय, गा । खरू-बर तेल नहीं
ṭhaukā ay gā. Khasū-bar tēl nahñ
घोड़सार-बर दीया । ऐसे भिन करवे ना ।
ghoṛsār-bar diyā. Aisē jhin kar'bē nā,
एहोँ नी होहो तो कुछू सन्सो भिन
ēśō nī hōhī tau kuchhū sansō jhin
करवे पउर देखे जाही । लागा ला तो
kar'bē paur dēkhē jāhī. lāgā lā tō
कूट-ले
chhūt'lē,

घ-हाय हाय ओ ग, तोला तो हाना पारे-बर
hāy hāy ō g tōlā tō hānā pāre-bar

plain cold food is
not nice. Have a
little salt, A.

A—Yes, give me a
little. There are
clouds about to-day
(i.e. the day is clou-
dy), and one feels
quite cold. Hear
me C, I am fully
satisfied with B,
and will give my
daughter to his son.
I will have a fine
wedding. I won't
do it this year for I
am in debt. I have
to pay my landlord
his money, and what
I am to do for it,
I can't say.

C—That's it. As they
say "not enough oil
for an itchy spot,
and he keeps a light
in the stable."
Don't you do like
that. If it won't
be this year, don't
trouble yourself.
Next year we will
see about it, when
you will be out of
debt (lit. finish pay-
ing off debt).

D—Dear me, C, you
are a great hand at

गजबे आवत-हे अउर कुकू तो समजस
 gaj'bē āwat-hai aur kuchhū tō samjhas
 नहीं पउर तो बिहाव नइ अय । एसें
 nahī, paur tō bihāw nai ay. Esē
 नइ होही तो गे बात परियारबर, ओती
 nai hōhī tō gai bāt pariyārbar, ōti
 ओ-कर नोनी घलाय बाढ़ गइस हवै ।
 ō-kar nōni ghalāy bāṛh gais hawai.

ग—नींघी-के घोर दो-गानी के दाना । ठीका
 nīdhī-kē ghōr do-gānī kē dānā. Thaukā
 हवै, तो-हूला तो गोठियाये-बर आवत-
 hawai, tō-hū-lā tō goṭhiyāyē-bar āwat-
 है । नोनी बाढ़े कि कुकू होय, कहाँ-ले
 hai. Nōni bāṛhē ki kuchhū, hōy, kahāṁ-lē
 लान-ही बपु-रा लागा-के तो ठिकाना
 lān'hi bapu'rā Lāgā-kē tō ṭhikānā
 नहीं । जकरे ओही जानत हवै ।
 nahī. Jek'rē ōhī jānat hawai.

घ—अभाग भय-गइस । कस गोई कैसे कर-ही
 abhāg bhay-gais. Kas gōī ! kaisē kar'hī
 धन* तो ओ-ही कौसा होही कैसे कहत-हे,
 dhan tō ō-hī kīsā hōhī kaisē kahat-hai,

speaking proverbs, but you understand nothing else. Marriages can't be next year (i.e. there is no auspicious date for a marriage throughout the next year). If it won't be this year then it is postponed to the year after next. Besides his daughter has come of age.

C—(As they say) "A horse worth only 50 cowries and (you give him) two hundred cowries' worth of grain." It is quite befitting. You also know how to speak. Let the girl grow up. Whatever happens, where is the poor fellow to get the money from? He is heavily indebted. The man who is the sufferer, knows his difficulties.

D—It is unlucky, is n't it dear? But what can one do? It will be the (old)

* धन=Hindi धै ।

नाँव मोती-चन्द, झलक बिनोरा के नहीं,
 nāw mōti-chand, jhalak binōrā kē nahī,
 ऐसा च होही अभी महिना दिन नइ
 ais'nē cha hōhī, abhī mahinā din nai
 भये अय कि ओ-कर एक गाय अउर भैंस
 bhayē ay ki ō-kar ek gāy aur bhāis
 पीला ओल्हाय रहिन तो सबो-मन जात
 pilā olhāy rahin tō sabō-man jāat
 रहिन प्र-हो पाप खावत-है।
 rahin e-hī pāp khāwat-hai,

ग- करम काँड़ देइस दाई। ए गाँव-माँ तो
 karam chhāṛ dēis dāi. E gāw-māṁ tō
 टोन-हो-मन गजब करत-है। टोन-हो राँड़ी-
 ṭon'hi-man gajab karat-hai. Ṭon'hi rāṛī-
 मन-के मारे तो ऐसे भइस नहीं तो
 man-kē mārē tō aisē bhais nahī tō
 का-बर होतिस। मोरो बाबू तो दू-चार
 kā-bar hōtis. mōrō bābū tō dū-chār
 दिन-के गड़बड़ाइस हवै, ओ-करे संसो तो
 din-kē gaṛ'baṛāis hawai, ō-karē sansō tō
 मो-ला खात-है।
 mōlā khāt-hai.

क- ओ-दे, बुड़-तौ बखत होय चाहत-है।
 ō-dē bur'ti bakhat hōyē, chāhat-hai.
 कस गा सङ्गी ख, चल चली। देखे जाही।
 Kas gā saṅgī kh, chal chali, dēkhē jāhī.

story (let me see).
 How does it run?
 His name is *Mōti Chand* (The Magnificent), and he has not as much lustre as in a seed of cotton. That is what it will be. Less than a month ago, a cow and a buffalo of his had each given birth to a calf, and they are all dead already. The sin (of keeping a grown up girl unmarried) is eating him up.

C— Good luck has left us, my love. There are some terrible witches in this village. This has happened through some old hags of witches. How else could it have been? My son also has been out of sorts for the last two or three days, and trouble about him is eating me up.

A— There, it is just going to be sunset. Well, come along, friend B, we will see

पंचाइत-साँ तो बरा बूड़त है, पाछू
 pañchāit-mā̃ tō bēra būrat hai, pāchhū
 होही। चल चली। नहीं तो ददा नरि-
 hōhī. Chal chālī, nahī tō dadā nari-
 याही। गाय बाँधे बर हवै।
 yāhī. Gāy bādhē bar hawai,

ग-हाय, हाय, पंचाइत-साँ जीते हस। नाँव
 hāy, hāy pañchāit-mā̃, jītē has. Nāw
 जबर-सिङ्ग उठे भूँ टेक। तो-ही ला तो
 jabar-singg uṭhē bhū̃ ṭēk. Tō-hī lā tō
 जियान पर-ही गाय बाँधे बर।
 jiyān par'hī gāy bādhē bar.

ख-चल रे भाई, क, चल चली। होत-रही
 chal rē bhāī, k, chal chālī, hōt-rahi
 पंचात, मो-ला भी बिलस होत-है।
 pañchāt, mōlā bhī bilam hōt-hai,

ग-कस गोई, घ, तौहूँ जावे।
 kas gōī gh, tauhū̃ jāvē.

about it. The day is sinking while we are discussing. We will continue it afterwards. Come along, else my father will scold me. I have to tie up the cows.

C—Hoity, toity—yes indeed (I suppose you think that) you have won in the discussion. (As the proverb goes,) "His name is Jabar Singh (The Mighty), and he has to lean on the ground when he gets up." You are the only person who can tie up the cattle (I suppose)*.

B—Come along, brother, A, come along. Or the discussion will be going. It is getting late for me.

C—Well, dear sister, D, are you going too?

A DIALOGUE EXHIBITING ALL THE MOODS AND TENSES.

अ-बड़का टाँगा ले-के आज तो खेतवाही
 Bar'kā ṭāṅgā lē-kē āj tō khet'wāhī
 निकरे-हा, का कुछू काटे-उटे बर होही?
 nik'rē-hā. kā kuchhū kāṭē-uṭē bar hōhī?

A—You have come out to-day for a round in the fields with a big hatchet.

* Lit. to you only labour or trouble will occur for tying up cows.

ब-हो जौ सखी, काल हरेलौ तिहार अय, बाबू
 Hau ji sakhi, kāl harēli tihār ay, bābū
 हर गेड़ी बर रोवत रहिस-है बन जाहौ तो
 har gēṛī bar rōwat rahis-hai ban jāhī tō
 बहरा पार के लीम पेड़-के दू ठो सलख
 baharā pār kē līm pēr-kē dū thō salakh
 सलख गोजा डाँड़ बर काट लानिहौ* ।
 salakh gōjā dāṛ bar kāt lānihaū.

ख-चला, मल्ल चलात-हौ* । मोर खेत डहर
 Chalā, mahū chalat-hā. Mōr khēt dahar
 ले किंदर आहौ । फेर नहा खा-के मज्जा
 lē kīdar āhā. Phēr nahā khā-kē majha-
 नियाँ बेर, बर्रे थोरकुन है ओला पूरी
 niyāṁ bēr, barrē thorkun hai ōlā pūrī
 बंधवाहौ ।
 bādh'wāhā.

ब-चलौ अगुवावो । ओ दे बाम्हन देवता
 Chalau aguṡawau. Ō dē bāmhan dew'tā
 घलाय जाहें का करहौ । उन आवै तो
 ghalāy jāhē kā karhī. Un āwai tō
 उनहो-का आगू आगू रेंगवावो ।
 unhi-kā āgū āgū rēṅwābō.

Will something be
 hewn ?

B— O yes, friend, to-
 morrow is the fes-
 tival of Harēli. My
 son was crying for
 a pair of stilts.
 If it could be, I
 shall cut and bring
 two straight stems
 of the *Nīm* tree on
 the bund of my
 Bah'rā field to serve
 as stilt poles.

A— Let us go. I ac-
 company you. I
 shall have a walk
 over my fields.
 Then after taking
 my bath and meals,
 I shall cause the
 little quantity of
Barre that I have
 to be put into straw
 bundles in the after-
 noon.

B— Then have the
 lead. Hullo, it ap-
 pears that the re-
 vered Brahman will
 also go. If he
 comes, we shall
 cause him to walk
 ahead.

* हौ haū and हौ hā or हैय hāa are identical in meaning. The variation
 in form is only a local peculiarity, in one tract it is हौ in another हौ ।

(ब्राह्मण देवता से) पाँलागी देवता, आई, कहाँ
 -के जवाई है ?
 kē jawāi hai ?

ब्रा० अरे, का कहिहैं, हरवाय-माँ प्राण पर-
 Arē, kā kahihaū, harr'wāy-mā prān par-
 गै भाँची-के पढौनी बर गौतरी नइ
 gai bhāchi-kē paṭhaunī bar gaūtari nai
 जाय-रहितै तो ऐसन काबर होतिस ।
 jāy-rahitēw tō aisan kābar hōtis.
 कोकरा होगै १० दिन गढ़ाजिर । ओकर
 Chhōk'rā hōgai 10 din garhājir. Ōkar
 दाई-के कहे-ला मानिस नई । मास्तर है तीन
 dāi-kē kahē-lā mānis nai māstar hai taun
 खुभिस न बूभिस भसरंग-ले रपोट कर
 sūjhis na būjhis bhasrang-lē rapōṭ kar
 दिहिस । अब नायक तसीलदार-के बलाब-में
 dihis. Ab nāyak Tasīl'dār-kē balāw-mē
 कुछ खाये कुछ-नि खाये धरारपटा
 kuchh khāyē kuchh-ni khāyē dharārapṭ'ā
 धँउरना पर गै । ते-में काल-के उपसहा-
 dhāurnā par gai. Tē-mē kāl-kē upashā-
 देह, को जनी काल तिहारबर फिर सक-
 dēhē, kō janī kāl tihārbar phirē sak'-
 यौं कि नहौं ।
 thaū ki nahī.

(To the revered Brah-
 man.) A bow to
 you O Dev'ta ! be
 pleased to come
 (or welcome) whi-
 ther is your grace
 bound ?

Brahman: — What
 shall I say. I have
 been put in a haras-
 sing condition.
 Had I not gone
 out on a journey
 for the maturation
 ceremony of my
 niece why would
 all this have hap-
 pened ? My son re-
 mained absent for
 10 days. He did
 not listen to his mo-
 ther. The teacher
 without considering
 the matter at all
 forth with made a
 report, now I have
 to run in hot haste
 at the summons of
 the Naib Tahsildar,
 having anyhow
 hurriedly taken my
 meals. Moreover
 I had kept a fast
 yesterday and I feel
 indisposed. Who
 knows whether I
 shall be able to
 return for the fes-

अ—अभी तो संवकरहा है । तसीलदार आवत-होही ।

Abhi tō sāwkerhā hai. Tasildār āwat-hōhī.

खा-पी सिराही तो मुकदमा करे-लागही ।

Khā-pī sirāhī tō mukad'mā karē-lāg'hī.

फिरत-ले रात होई जाही । हाँ, काल तो हरेली

Phirat-lē rāt hōī jāhī. Hāī, kāl tō harēlī

अय । बरस दिन-के तिहार-बार गाँ गिराम-के

ay. Baras din-kē tihār-bār gāī girām-kē

देवता-धामी के पूजा पाऊर । घर-माँ

dew'tā-dhāmī kē pūjā pāhur. ghar-māī

रहे-बर चाही । गढ़ाजिरे-के पेसी है कि

rahē-bar chāhī. Gaṛhājirē-kē pēsī hai ki

आज कुकू-के ?

āū kuchhū-kē ?

ब्रा—अउरो एक बात-के रपोट है । जानत तो

Aurō ēk bāt-kē rapōṭ hai. Jānat tō

हवा कि “ललार जाता ललार पउहा” गोंड

hawā ki “lallar jātā lallar pauhā” gōṛ

सिदार परदेसी मरवाड़ी महाजन-ला मोकड़-

sidār pardēsī mar'wārī mahājan-lā moka'r-

दम बना दिहे-है । अपन है तो दारु

dam banā dihē-hai. Apan hai tō dārū

पी पी के घर-ला फूँक डारिस मरवाड़ी

pī pī kē ghar-lā phūṅk dāris mar'wārī

कगरा स एसी सन अउ अरसी नइ बेचे

kagrā māī esō san au ar'sī nai bēchē

tival to-morrow or not.

A— It is early just now. The Tahsildar would be coming. He will begin to take up cases after taking his meal. It would indeed be night by the time (you) return. Yes, to-morrow is the Hareli—the famous festival of the year—the sacred day of worship of the village gods and deities. One should remain at home (on such a day). Is the hearing meant merely for the case of absence or for something else ?

B— There is another report also. You already know that the weak minded and infirm Gond-headman has appointed the foreign Mārwarī creditor as Mukaddam. As for him, he has squandared all his wealth on alcoholic drinks. I did not sell hemp and lin-

काबर कि ओ बजार-भाव-ले सखी बिसाये
 kābar ki ō bajār-bhāw-lē sas'ti bisayē
 बर चाहत-रहिस येही बात-ला चण्डाल हर
 bar चाहत-rahis yēhī bāt-lā chaṇḍāl har
 मन-में धरे रहिस । कोला-में थोरकुन
 man-mē dharē rahis. kōlā-mē thorkun
 गोबर खातू है, तेकर बर जुरमाना
 gōbar khātū hai, tēkar bar jurmānā
 कराही कहत-हय ।
 karāhāi kahat-hay.

seed to the Mārwarī this year, because he wanted to buy cheaper than the market-rate. The scoundrel has this very thing in mind. There is a little of cow-dung manure in (my) backyard for which he says he would have me fined.

ब— मरवाड़ी के मितान-घर-के बारो-का देखे
 Marwarī kē mitān-ghar-kē bārī-kā dēkhē
 हौ ? ओकर प्रतका खातू तो काकरो नद
 hau ? Ōkar et'kā khātū tō kāk'rō nai
 य । ओ बात-का तुहँ बता-देही । फेर
 ē. Ō bāt-kā tuhū batā-dēhī. Phēr
 तो ओकर चेत चढ़-जाही-भूत उमच जाही ।
 tō ōkar chēt chāḥ-jāhī-bhūt umach jāhī.

B— Have you seen the backyard of the house of the Mārwarī's friend? None has so much manure as he. You will also tell this matter. Then he would come to his senses, the ghost will dispossess him.

भा— मैं-हर मड़वारो-के दोस बताये-रहितव तो
 Ma-har mar'warī-kē dōs batāyē-rahitēw tō
 आज-ले ओकर पड़ा पुर जाय रहतिस । ओकर
 āj-lē ōkar paṭṭā pur jāy rah'tis. Ōkar
 जो कभू चारो निन्दा करे-होऔं कि ओ-ला
 jō kabhū chārī nindā karē-hōāū ki ō-lā
 गरौ दिये-होऔं तो राम जाने ।
 gārī diyē-hōāū tō Rām jānē.

B— Had I shown the faults of the Marwarī he would have been totally ruined by this time. God (Rām) knows if ever I have spoken ill of him or abused him.

अ— तूँ जो सत्त बात बतावत-होतेव तो ऐसन
 Tū jō satt bāt batāwat-hotēw tō ēsan
 दौदिस नद पातेव । जे अन्याय डहर रेंगे
 daūdis nai pātēw. Jē anyāy dahar rēṅgē

A— Had you been telling the truth you would not have got this trouble. It is

ओकर बर दया करब पाप अय ।

ōkar bar dayā karab pāp ay.

ब-तसीलदार के बलाव-माँ मरवाड़ियो घलाय
Tasildār kē balaw-mā marwārīō ghalāy
गये-होहै !
gayē-hōhai.

भा-गइस-होहै । बाबू जो मे ओकर है-
Gais-hōhai. Bābū jō mai ōkar chhai-
पाँच-में रहत-होहै तो भगवान सजा
pāch-mē rahāt-hōaū tō Bhagwān saajā
देही । देखे जाही का हाल होवत-है ।
dēhi. Dēkhē jāhi kā hāl hōwat-hai.
अब तू-मन रहौ । मैं रेगव । मोर घर
Ab tū-man rahau. Mai rēgēw! mōr ghar
में कह देहौ कि कँवटा जो चिउरा
mē kah dēhau ki kew'tā jō chiūrā
लान देवैया है ओला नपवा लेही अउर
lān dewaiyā hai ōlā napwā lēhi aur
कमिया-ला एक काँवर हरियर बन
kamiyā-lā ēk kāwar hariyar ban
लाने-बर पठवाही ।
lanē-bar paṭhwāhi.

अ- (ब-ला) तो का कालेच हरेली माने-बर
Tō kā kālēch harēli mānē-bar
होही ! टहलू-हर गाँव-माँ हाँक तो नइ
hōhi. Ṭah'lū-har gāw-mā hāṅk tō nai
पारे अय । कौन जाने एसी कै ठौ बोकरा
pārē ay. Kōn jānē ēsō kai ṭhō bok'rā
गिरही जो ।
girhi jō.

ब-परन दिन गौठिया गूड़ी बलाये-रहिस है ।
Paran din gāṭṭiyā gūṛī balāyē-rahis hai.

a sin to show mercy
to one who follows
the unjust path.

B—The Marwārī
would also have
gone at the sum-
mons of the Tahsil-
dar.

B—He would have
gone. O dear, God
will punish me if I
be plotting against
him. It would be
seen what happens.
Now you both
remain. I start.
Please tell my wife
to have the parched
rice measured, which
the fisherman is to
bring and to have
the farm-labourer
sent for bringing a
Kāwar-load of green
grass.

A—(to B) Is then the
Hareli going to be
celebrated only to-
morrow? The Ṭahlū
(koṭwār) has not
yet announced so
in the village. Who
knows how many
goats are to be
sacrificed this year?

B—The village head-
man had called a

बिचार होइस कि सब बकर कस एह
 bichār hōis ki sab bachhar kas ēhū
 बरस सात-ठो बोकरा देबो अउर जो उपरहा
 baras sāt-thō bok'rā dēbō aur jō uparhā
 गिरही ओमन अपन अपन घर-के बटना
 girhī ōman apan apan ghar-kē badnā
 अदना ।
 adnā.

अ-पउर कस फेर एक ठो उपद्रो भन हो
 Paur kas phēr ēk thō upad'rō jhan hō
 जाय । एई हरेली के तो रात अय बबा । किल्ली
 jāy. Ēi harēlī kē tō rāt ay babā. Killī
 परगे गाँ तमाम मारे टोनही-पीटा के ।
 pargē gā̃ tamām mārē ṭōnhī-pītā kē.

ब-सखी, टोनही उनही कुक् नइ ए हो
 Sakhī, tonhī unhī kuchhū nai ē hō
 मन-के भरम अय । संखा भूत ।
 man-kē bharam ay. Saṁkhā bhūt.
 साहेब मन-का तो न टोनही कुक् करे न
 Saheb man-kā tō na ṭōnhī kuchhū karē na
 भूत परेत धरे । हमरे लइका-मन
 bhūt parēt dharē. Hamrē laikā-man
 का देखौ न चार आहर पढ़ डारिन
 kā dekhaū na chār āchhar parh dārin
 हैं तो ये बात मन-माँ विसवासे नि
 haī tō yē bāt man-māī biswāsē ni
 करें ।
 karē.

meeting day before yesterday. It was decided that we should offer (to the gods) seven goats this year also, as usual. And the additional sacrifices are to be in fulfilment of the devotional pledges of our respective houses.

A—Some unfortunate incident might not again happen like that of the last year. O God it was the night of this very Hareli. The whole village resounded with cries by the beating of witches.

B—Friend, there is no such thing as a witchcraft. It is a suspicion of the mind. Doubt is devil. Witches cannot do anything to the sahebs (Europeans) nor has a ghost any influence over them. Look to our children. They do not at all believe in these things since they

अ— टोनही टासन तो है भई । मैं तो बिसवास
 Ṭonhi ṭāman tō hai bhai. Mai tō biswās
 कर था । सर्वांगे मोर आँखी-साँ मैं ओ
 kar thā. Sawāṅgē mōr ākhī-māṅ māi ō
 असलितरहिन-ला भूपत देखे-रहैव ।
 am'litār-hin-lā jhūpat dēkhē-rahēv.
 अउ वोही बरस धूँकी में मनसे पड़
 Au wōhi baras dhūṅki mē mansē paṭṭ
 पर गदन ।
 par gain.

ब— तूँ हँ भल कथा । अग्रही में कू-
 Tūṅ hūṅ bhal kathā. Ag'rāhi mē chhū-
 कू-के गनती । रई होही तो मनसे नि
 chhū-kē gantī. Rāi hōhi tō mansē ni
 मरही ।
 marhī.

अ— नहीं जी जहाँ टोनही-मन रोगराई-ला नैवत-
 Nahī jī jahāṅ ṭonhi-man rōgrāi-lā newat-
 के नद लाने-रहै अउ ऊँकर दूँवा टासन
 kē nai lānē-rahē au ūṅkar ṭhūwā ṭāman
 हमन्कल नि करे-रहै तो उहाँ गाँके गाँ
 chhamanchhal ni karē-rahē tō uhāṅ gāṅkē gāṅ
 निकता रथै ।
 nik'tā rathē.

ब— होही तन भई । फेर मोर हिरदे-साँ
 Hōhi tan bhai. Phēr mōr hirdē-māṅ
 तो बिसवास नद होय । बिन भगवान-के
 tō biswās nai hōy. Bin Bhagwān-kē
 करे एक ठन पान घला नद डोलै सखी ।
 karē ēk ṭhan pān ghalā nai ḍōlai sakhī.

have learnt a few syllables.

A— Witchcraft does exist, brother. I do believe in it. I had with my own eyes seen that *Amali-tarhin* shaking her head under the influence of some spirit, and that very year people died of cholera in large numbers.

B— Well said indeed ! Does any body count moles dead in a conflagration ? Will men not die when cholera prevails ?

A— Oh no. Where the witches have not invited and brought the diseases and where they have not performed their witchcraft treacherously, there the whole village remains safe.

B— It is possible then. But I cannot believe in it. Even a single leaf does not move without the will of God. Friend, the

ओई पनमेसर सब-के राखनहार अय ।

Ōi Panmēsar sab-kē rākanhār āy.

अ—हाँ, पनमेसर तो गोजईया च अय । फेर
Hā, Panmēsar tō gosāiyā ch āy. Phēr
मनसे-ला अकल बुध घलाय तो दिहे-हे ।
mansē-lā akal budh ghalāy tō dihē-hai.
देखअ हमार गाँव में जब अच्छा कुँआ
Dēkha hamār gāw mē jab achchhā kūā
रहतिस तो नदी-के मतोलहा खिक्ख पानी
rahtis tō naddī-kē matol'hā khikkh pānī
हमन थोरे पीथेन । बाहिर-भीतर जाय-बर
haman thōrē pīthēn. Bāhir-bhitar jāy-bar
घलाय रंच-को ठउर नइ अय । ये दू
ghalāy rañch-kō thaur nai āy. Yē dū
बात जहाँ हे उहाँ रोम राई के नाम नि
bāt jahā hai uhā rōg rāi kē nām ni
रहे ।

rahē.

ब—कहना तुँहर सत्त अय । बाहिर बइठे-के
Kahnā tūhar satt āy. Bāhir baithē-kē
तो अघात दुख अय । ओती नंदी बाड़
tō aghāt dukh āy. Ōtī nandī bāṛh
जाये, एती खेत डोली-माँ पानी भरै रथे ।
jāthē, ētī khēt dōli-mā pānī bharē rathē.

निस्तार-के ठउरे नि दिखे । परिया
Nistār-kē thaurē ni dikhē. Pariyā
एक कूटा रहिस तेह-ला गौटिया चण्डाल
ēk kūṭā rahis tēh-lā gaūṭiyā chaṇḍāl
सन बौवा देथे । चार महीना पानी-
san bōwā dēthē. Chār mahinā pānī-
दिन-माँ तो पानी के दुख कहे नि जाय ।
din-mā tō pānī kē dukh kahē ni jāy.

same God is the
Protector of all.

A— Yes, God is in-
deed the Lord of all,
but he has also given
wisdom and intel-
lect to men. See,
had there been a
good well in our
village would we
have ever drunk the
muddy and morbid
water of the river
full of dirt. There
is not even a small
space for attending
the calls of nature.
No trace of a disease
is found where these
two things exist.

B— You are quite
right. It is very
troublesome to at-
tend to the calls of
nature. On one side
the river becomes
swollen and on the
other side all the
fields and plots are
under water. No
place appears suit-
able for calls of na-
ture. There was a
small piece of waste
land in which too
hemp is sown by
the hard-hearted

गाँव-के सियनहा-मन पटवारी आये-रहिस
 Gāw-kē siyanhā-man paṭwārī āyē-rahis
 ते खानी ये बात-का चलाय रहथिन तो
 tē khānī yē bāt-kā chalāy rah'thin tō
 अब-ले रपोट हो जाय रहतिस ।
 ab-lē rapoṭ hō jāy rahtis.

अ- पटवारी रपोट करतिस तो बात बनिच् नि
 Paṭwārī rapoṭ kartis tō bāt banich ni
 जानिस । ओसन करही तो गौटिया-के
 jātis. Osan karhī tō gautiyā-kē
 लमरी डोली-के धान ओकर कोठी-में कैसे
 lamrī ḍōlī-kē dhān okar kōṭhī-mē kaisē
 भरही । पटवारी, निसपोटर पुलस-के
 bharhī. Paṭwārī, nispōṭṭar pulus-kē
 दरोगा सब-ला लोभ हर अधरा कर
 darōgā sab-lā lobh- har ādh'rā kar
 देखेजी सखी । तुहौ तो बिचार करः* कि
 dēthējī sakhī. Tūhī tō bichar karaḥ ki
 दस बारा बरस-के आगू हमर गाँमें
 das bārā baras-kē āgū hamar gāṁmē
 कतेक गोचर अउ पड़िया भुँइया रहिस-है
 ketek gōchar au paṛiyā bhūiyā rahis-hai
 आस पास के नार पष्ट आ आ-के कुकुन्द
 ās pās-kē nār paṣṭ ā ā-kē chhuchhund

headman. The trouble for drinking water during the four months of the rainy season is untold. Had the elders of the village talked about this matter at the time the Patwārī had come, it would have been reported by this time.

A— Would not every thing be set all right if the Patwārī reports the matter. Were he to do so, how could the paddy of the headman's Lam'rī (oblong) field be filled into his (Patwārī's) kōṭhī (granary). Friend, avarice blinds everybody, the Patwārī, the Revenue Inspector and the Sub-Inspector of Police. Think yourself how much pasture and wasteland was there in our village ten or

* The pronunciation of this class of tense is very indistinct. It is written in several ways करौ karau, करा karā, कराḥ karā, करः karaḥ, all identical in meaning. In this dialogue it was not thought proper to stick to any particular way.

चरें तबभो-ले इहाँ-के गायगरु भैंसा-
 charē tabbhō-lē ihā-kē gāygarū bhaīsā-
 बैला थल पड़े रहें। घर घर गोरस
 -bailā thall parē rahē. ghar ghar gōras
 होवत रहे। कोरी अकन लेवाई गाय अउ
 hōwat rahē. Kōrī akan lewāī gāy au
 लागत भैंस रहें। अब दुबकी साग खातिर
 lāgat bhaīs rahē. Ab dub'ki sāg khātir
 मही बार डौकीमन ललावत-रहत-हैं।
 mahī bar ḍaukīman lalāwat-rahāt-hai.

twelve years ago. Herds of cattle from the neighbouring-village used to come and graze freely, even then the cows, buffaloes and bullocks etc. of our village remained well fed (lit. were in a perfect healthy and flourishing condition). Every house had a supply of milk. There were about a score of milch cows and buffaloes. Now the females pine for butter-milk to prepare Dub'ki sauce.

ब— दूध दही को जानी कैसन हो गय
 Dūdh dahi kō jānī kaisan hō gay
 संसार-ले उठ कस गइस न। हमरे गाँ-के
 saṁsār-lē uṭh kas gais na. Hamrē gā'-kē
 बात नइ अय, जहाँ गोहड़ी है उहाँ घलाय
 bāt nai ay, jahāṁ gōh'ṛī hai uhāṁ ghalāy
 दूध दही के दुकाल होगे न। येहर
 dūdh dahi kē dukāl hōgai na. Yēhar
 कलजुग-के परभाव अय हो। अउ चरागन
 kal'jug-kē parbhāw ay hō. Au charāgan
 भुँइया घले जोताय गइस।
 bhūiyā ghalē jotāy gais.

B— Who knows what has happened that milk and butter have almost disappeared from the world. It is not the case with our village only. There has also been a milk and butter famine even in the seat of herds. This is the influence of Kali-yug. And the pasture lands have also been tilled.

ख-इन्दर राजा समे सुकाल करहीं तो ऐसों
 Indar rājā samē sukāl karhī tō ēsō
 बमनीडिहि-ले दू-ठन दूहा-गाय लाने के
 Bamnīḍihi-lē dū-ṭhan dūhā-gāy lanē kē
 विचार-बाँधे-हाँ । तुहँ चलः न । एक
 bichār-bāḍhē-hā. Tuhū chalaḥ na. Ēk
 आठन ले आनिहः ।
 āṭhan lē ānihah.

A— I have thought of bringing two milch cows from the Bamnīḍihi (bazar) this year provided king Indra gives us a favourable season (or crop). Come you along also and bring one or two for yourself.

ब-मैं जातैव फेर एक बात खातिर मोर जी
 Mai jātēv phēr ēk bāt khātir mōr jī
 नइ होय । कोनो साहेब सुभा-के डेरा
 nai hōy. Kōnō sāheb sūbhā-kē dērā
 परिस तहाँ ले एदच आदमी-के जी-ला खाये
 paris tahā lē ēich ād'mī-kē jī-lā khāthē
 घर-के माल दख अउ सवा हजार-के
 ghar-kē māl dā au sat'rā hajār-kē
 इज्जत गंवावय । तेकरले “आँखी फूटे
 ijjat gāwāwā. Tēkarlē “ākhi phūṭē
 बित्या जाय ।” न गाय रखे, न गारी खाय ।
 bitthā jāy.” na gāy rakhē, na gārī khāy.

B— I would have gone but for one thing I hesitate. If any saheb (officer, etc.) happen to encamp, then this very person is troubled. You have to give your own property and lose your invaluable honour. Therefore “no eye, no pain.” Keep no cow, have no disgrace.

ख-अतेक डर काबर । सरकार-के हुकुम
 Atēk dar kābar. Sarkār-kē hukum
 है कि बिन दाम मोल दिहे काकरो कोनो
 hai ki bin dām mōl dihē kāk'rō kōnō
 माल बखत कोनो हाकिम अफसर भन लेवें ।
 māl basūt kōnō hākim aphisar jhan lēwē.
 लेवे तो ओकर नाम में बड़का साहेब
 Lēwē tō ōkar nām mē baṛ'kā sāheb
 कगरा कागद-लिखा के पढो देवे ।
 kagrā kāgad-likhā kē paṭhō dēwē.

A— Why so much fear. There is the order of Government that no officer should take any thing from any body, without payment. If any officer takes (something without paying for it) then a paper

ब—“राजा-के आगू बबा के दोहाई” आगू तो
 “Rājā-kē āgū babā kē dohāī” āgū tō
 दू हपका खा जाहा, पाकू रपोट
 dū hapkā khā jāhā, pākhū rapōṭ
 करे-ले होही का? “जेकर मार तेकर
 karē-lē hōhī kā? “Jēkar mār tēkar
 सार” अउ फेर राजा बूझे पत्यर सीझे।
 sār” au phēr Rājā būjhē patthar sījhe.
 तुंहर बात-ला सत्त करके पति आहीं?
 Tūhar bāt-lā satt karkē pati āhī?
 कबभू नइ।
 Kabbhū nai.

अ—ओतेक डर है तो गाय-मन-ला मोर कोटा-
 Otek ḍar hai tō gāy-man-lā mōr kōṭhā-
 माँ रहन देइहः। गोरस तुंहर पहटिया-
 māñ rahan deihaḥ. Gōras tūhar pahṭiyā-
 हर दुहके रोज पऊँचा देत-रही।
 har duh-kē rōj pahūchā dēt-rahī.

ब—तो का होही। बन जाही। बमनीडिहि
 Tō kā hōhī. Ban jāhī Bamnīdihi
 चलबो। ए हाट तो गय। अब ओ हाट
 chal'bō. Ē hāṭ tō gay. Ab ō hāṭ
 बर जाबो। जोड़ा दुइक पनही घलाय
 bar jābō. Jōrā duik panhi ghalāy
 बिसाहौं। उहाँ तो काकरो संग चिन्हारी
 bisāhaū. Uhāñ tō kāk'rō sang chinhāri
 करेच् होइहा।
 karēch hōihā.

(complaint) should be caused to be written and sent to the District Officer.

B—What is the use of invoking the grandfather before a king (i.e. there is no remedy before a king). You will at first receive two pushes, what would then be the good of reporting. “Might is right.” Again ‘The word of a king is Law.’ Will they believe your complaint to be true? Never.

A—If there is so much fear, let your cows remain in my fold. Your herdsman will every day be taking the milk to you after milking.

B—Very well. It will be all right. We shall go to Bamnidihi. The market-day is gone. We shall now go for the next market. I shall buy one or two pairs of shoes also. You must have some acquaintance there.

- अ-हाँ, जे-हर रसोद कागद देथे ओकर मेर A—Yes, I am ac-
 Hā, jē-har rasīd kāgad dēthē ōkar mēr quainted with the
 जान पहिचान है । man who issues
 jān pahichān hai. receipts.
 ब-तब तो फेर डौका है । B—Then, it is all
 Tab tō phēr ṭhaukā hai. right.

PROVERBS AND RIDDLES.

PROVERBS.

भात खोये-बर कर-कुल नहीँ, फेंक मार तर-वार ॥
 Bhāt khōyē-bar kar'chhul nahī, phēk mār tar'wār.

Asking impossibilities.

He has not a ladle for stirring his rice, and he is asked to flourish a sword about. (Lit. to throw a sword and strike or kill with it.)

बापे मारे, पूते साखी दे ।
 Bāpē mārē, pūtē sākhī dē.

Sublime audacity.

He strikes or beats me and produces my own son as a witness (in his defence).

घर-माँ भूँज भोग नहीँ, पछीत-माँ मेका मेड़े (or मोरे) ।
 Ghar-mā bhūjē bhōg nahī, pachhit-mā mēchhā mērē (or mōrē.)

False display.

Not even refuse hemp in his house, and outside he twists his moustache.

खसू बर तेल नहीँ घोड़-मार बर दीया ।
 Khasū bar tēl nahī gor'sār bar dīyā.

Extravagance.

Not enough oil to apply for the itch, and he must have a light for his stable.

मुढ़-ली मह-तारी, लोढ़-वा के लट-कन ।
 Muṛh'li mah'tārī, loṛh'wā kē lat'kan.

Decking ugliness; pearls before swine.

A shaven mother, with earrings as big as a grinding pestle.

अहिर गड़रिया पासो, तीनों सत्यानासी ।

Ahir garariyā pāsī, tinō satyānāsī.

Blackguards.

The cow-herd, the shepherd, and the toddy-seller, are rascals all.

कत'को अहिरा पिँगला पढ़ें बारा भूत-के चाला चलें ।

Kat'kō ahirā piṅlā paṛhāi bārā bhūt-kē chālā chalāi.

Nature unchangeable.

No matter how well-read (even) in prosody cow-herds may be, they will still go the way of twelve ghosts (i.e. they will never shun superstitious ideas).

नाँव मोती-चन्द, भलक बिनोरा के-नहीं ।

Nāw mōti-chand, jhalak binoura kē-nahī.

Great cry, little wool.

Named (His Majesty) Moti-chand (Pearl-moon) and not the lustre of a cotton seed.

नाँव जबर-सिङ्ग, उठे भूँ टेक ।

Nāw Jabar-Singh, uṭhē bhūṁ ṭek.

Named Jabar Singh (Samson) and he leans on the ground when he gets up.

पाठ पूजा जैसे तैसे, बिन चौंगी-के बन्हना कैसे ।

Pāṭh pūjā jāisē taisē, bin chōṅgi-kē bamh'nā kaisē.

"Baccy is the staff of life."

Let him be ever so clever at preaching and praying, but how can a Brāhman exist without his tobacco pipe ?

बाप अन्यायी, पूत कुन्यायी. ए-माँ के कसर ओ-माँ आई ।

Bāp anyāyī, pūt kunyāyī, e-māi kē kasar Ō-māi āi.

Hereditary vice.

The father unjust, the son immoral the fault of the one appears (more or less) in the other.

मारिहैं खाँड़ा मूड़ हौँट जाय, खाँड़ा कहाँ है, ददा-के ससुरार-माँ ।

Mārihāi khāṛā mūr hōiṭ jāy, khāṛā kahāi hai dadā-kē sasurār-māi.

Empty threats.

“ I'll strike you with a sword and your head will tumble off.”
 “ Where is your sword ? ” “ In the house of the father-in-law of my father.”

धूर-माँ खूँतै, सरग-के सपना ।
 Dhūr-mā sūtai, sarag-kē sap'nā.

Cinderella dreams.

He sleeps in the dust and dreams of heaven.

पाँच कौड़ी-के तित-री घर धरौ कि भित-री ।
 Pāch kaurī-kē tit'rī, ghar dharāū ki bhit'rī.

Great concern with little things.

An ear-ring worth five cowries (and he is asking), where he is to put it (for safety). Shall I hide it in my house or indoors ?

मोर बाप घीव खाइस, मोर हाथ-का सूँघ देखौ ।
 Mōr bāp ghīw khāis, mōr hāth-kā sūḡh dēkaū.

Family pride.

My father has eaten clarified butter, smell my hands (to see if it is n't true).

जलम भर-के कमाई चकर-भटा माँ गंवाई ।
 Jalam bhar-kē kamāī, chakar-bhaṭā māṅ gāwāī.

Ruined.

The earnings of my whole life are lost in a swindle.

नीधो-के घोर, दोगानी-के दाना ।
 Nīdhī-kē ghōr, dogānī-kē dānā.

Not worth it.

A horse worth ten mites, eats grain worth forty mites. (A *nīdhī* is ten times five cowries. A *dogānī* is worth forty times five cowries.)

अध-री बहिया पैरा-के गोड़ायत ।
 Ādh'rī bachhiyā pairā-kē gorāyat.

Labour wasted.

The cow-calf is blind, and you hobble its feet.

हपटे बन-के पथरा, फोरे घर-के सील ।
Hap'tē ban-kē path'rā, phōrē ghar-kē sīl.

Undiscriminating rage.

He stumbled upon a stone in the forest, and (in revenge) splits the grindstone at home.

होती-के धोती, जाती-के लिंगोटी ।
Hōtī-kē dhōtī, jātī-kē ligōtī.

He adapts himself to circumstances.

When he has (wealth, he wears) a waist-cloth (dhōtī) ; when it goes away, he wears a rag.

बर न बिहाव छट्टी-बर धान कूटे ।
Bar na bihāwa chhaṭṭī-bar dhān kūṭai.

Counting chickens before they are hatched.

Neither bridegroom nor wedding, and he is pounding rice for the Chhaṭṭī. (The Chhaṭṭī is the ceremony performed six days after a child's birth.)

तेल न तैलाई, बरा बरा नरिआई ।
Tēl na telāī, barā barā nariāī.

Unreasonableness.

Not a drop of oil, not a frying-pan and he is repeatedly asking for barā (a cake of urd or urad generally cooked in oil).

नाँच नि जाने, मँड़वा टेंढ़वा ।
Nāñch ni jānē, māṛ'wā ṭeṛh'wā.

A bad workman complains of his tools.

He does not know how to dance and says it is the pavilion which is not level.

गाय-भाँस मर गइन, केरी-के गर-माँ खड़-फड़ी ।
Gāy-bhāis mar gain, chhēri-kē gar-mā khar'pharī.

A fool.

His cows and she-buffaloes are dead ; so he ties the big wooden-bell to the she-goat's neck.

टेट-का-के पहुँचान बारी-ले ।

Tet'kā-kē pahūchān bārī-lē.

A test of strength.

We know the strength of the Tet'ka-insect from (the distance of) the garden-wall (it can run up to).

धन के भय जाती तो उपजिन कनवा नाती ।

Dhan-kē bhay jāti tō up'jin kan'wā nāti.

A poor man feels the burden of useless children.

When a man loses wealth (he finds out that) one-eyed grandchildren have been born to him.

मही माँगे जाय, पछीत-माँ ठेकवा लुकाय ।

Mahī māṅgē jāy, pachhit-mā ṭhēk'wā lukāy.

Foolish pride.

He goes to beg for butter milk yet hides behind him the earthen pot.

करम-माँ नहीँ लत्ता, पान खाँय अलबत्ता ।

Karam-mā nahī lattā, pān khāy al'battā.

A poor devil !

He has not a rag on his loins and of course (sarcastically) he eats betel.

बड़े बड़े बोहा जाँय, गडारी कहे मो-का पार लगाय ।

Barē barē bohā jāy, gar'ri kahē mō-kā pār lagāw.

Just like his impudence.

Great people are being washed away by the flood, the shepherd is saying, "ferry me across."

सान जाने, बान जाने, लाय परोसौ घीव ।

Sān jānē bān jānē, lāy parōsau ghīw

A carpet-knight.

He knows warlike gestures, he knows how to flourish arrows.
 "My dear Sir, please fetch some clarified butter." (Heroes eat much clarified butter. The sentence is ironical.)

एक घरी-माँ रेवत खेवत, दूसर घरी-माँ हंसिया टेवन !

बेरा तो खसल गय, मुठिया बाँधे मसक-के ।

Ēk gharī-māṁ rēwat khēwat, dūsar gharī-māṁ hāsiyā ṭēwat.

Bērā tō khasal gay, muṭhiyā bādhē masak-kē.

Procrastination.

He took an hour to search for and examine the scythe, and another hour in sharpening it; it is already late (lit. the time is descending), and now he wants to tie the handles tighter.

जे-कर जैसे घर दुआर ते-कर तैसे फरिका ।

जे-कर जैसे दाई ददा ते-कर तैसे लरिका ।

Jē-kar jāisē ghar duār tē-kar tāisē pharikā.

Jē-kar jāisē dāi dadā tē-kar tāisē larikā.

Like for like.

As his house and doorways, so are his ṭaṭṭī doors; and as the mother and father, so is the child.

सटर पटर-के घानी, आधा तेल, आधा पानी ।

Saṭar paṭar-kē ghānī, ādhā tēl ādhā pānī.

A tree is known by its fruits.

An oil-press full of rubbish gives half oil half water.

बावन गोड़-माँ फूटे बेबाई, नौ-से बिच्छी रहै लुकाई ।

Bāwan gōṛ-māṁ phūṭai bēwāi, nāu-sāi bichchhī rahai lukāi.

Something like absent-mindedness !!

In Bawan's foot-soles cracks have burst, and in them nine hundred scorpions have taken up their dwelling (yet he does not notice or care for them).

(See the story of Chandā *infra*).

जनौवल or धन्धा (पहेली) ।

Janauwal or Dhandhā (Pahēlī).

RIDDLES.

पेड़ है थापक-थपड़ा, पान है बंगाला ।

Pēr hai thāpak-thauā, pān hai bangālā.

खात खात गुड़-सखरी लागे, जाने मीठ गोपाला ॥ केरा ॥

Khāt khāt gur-sakhari lāgē, jānē mith gopālā. Kērā.

The stem is sturdy, its leaves (pān) are broad and large (like Bangla betel). When one eats it, it is sweet as treacle and sugar. Gopal (God Krishna) knows its sweetness.

Ans.—A plantain.

पेड़ खसाखस, पान बहेरा, फूलै रतन फरै केरा ॥ सेमर ॥

Pēr khasākhās, pān bahērā ; phūlāi ratan pharāi kērā. Sēmar.

The tree is rough (being full of thorns), the leaf like the *baherā* * leaf, the flowers like red jewels, and the fruits like those of the plantain.

Ans.—The sēmar or silk-cotton tree.

घन कोरई बिकट बंधना, न जाने ते चावै नहना । ककई ।

Ghan korāi bikaṭ bāḍhanā ; na jānē tē chāvai nahanā. Kakai.

A dense set of thin sticks with tight tying. He who does not know this, will have to gnaw the cart-ropes made of leather.

Ans.—A comb.

अनजन रुख, विरज्जन चिरई, हालै रुख तो बोले चिरई । पेरी ।

Anjan rūkh, biranjan chirai ; hālāi rūkh tō bōlāi chirai. Pāri.

A beautiful living tree, with a beautiful bird. (without life). When the tree shakes, the bird sings.

Ans.—Anklelets.

एँठे है गोयठे है, पहार ऊपर बैठे है ;

Aīṭhē hai gōyathē hai, pahār ūpar bāiṭhē hai ;

फूल-पान चघे है देवता नो है । पगड़ी ।

phūl-pān chaghē hai dewatā nō hai. Pagṛī.

It is twisted and twirled and sits on a mountain ; flowers and leaves are laid on it and yet it is not a god. Ans.—A turban.

* Baherā (Terminalia belerica) myrobalan.

एक भाई पहाड़ ऊपर एक भाई वनखण्डी ।

Ēk bhāi pahār ūpar ēk bhāi bankhandī ;

एक भाई मरार-बारी तीनों एक सङ्गो ॥ कौन्दाके-बारी ॥

Ēk bhāi marār-bārī, tīnō ēk saṅgī. Kōhaṛākē-bārī.

One brother (a pumpkin) lives on the hills ; another (the green *Urid*) brother lives in the jungle, another (ginger) in the garden of Marārs (a caste of vegetable growers) ; and the three are all together.

Ans.—A pumpkin pie.

सेत-राय सुपेत-राय देस-साँ नहौं ।

Sēt-rāy supēt-rāy, dēs-mā nahī ;

सै फर खाय, मुँह फोकला नहौं । करा ।

Sāi phar khāy, mūh phok'lā nahī. Karā.

King of white, king of whiteness, in the land not born. It eats up a hundred fruits, and with no hollow for its mouth. *Ans.*—Hail.

तनक-से फुद-कौ फुद-कत जाय, नौ-सै चंडवा पारत जाय । सूजी ।

Tanak-sē phud'kī phud'kat jāy ; nāu-sāi āṛwā pārat jāy. Sūjī.

A little sparrow hops along and lays nine hundred eggs as she goes. *Ans.*—A needle.

खाये-साँ सुखाय, बिन खाये मोटाय । चूँदौ ।

Khāyē-mā sukhāy, bin khāyē motāy. Chūṁdī.

When it gets its dinner (is oiled) it gets lean, and without its dinner it gets fat. *Ans.*—Scalp-lock.

सब जरे तो जरे, बावा-के लिंगोटी भन जरे । सड़क ।

Sab jarē tō jarē, bāwā-kē ligōṭī jhan jarē. Sarak.

Every thing may burn, but the smallest garment of a hermit may not. *Ans.*—A road.

काँचा-साँ गुद-गुद, पाका-साँ टाँट । कच्चा मर-कौ ।

Kāchā-mā gūd-gūd, pākā-mā ṭāṭ. Kachchā mar'kī.

Soft when it is unripe, hard when it is ripe.

Ans.—An earthen vessel.

गर-साँ डोरी, कारी बेरी, चल दूरी हाटे बेरी । तख-री ।

Gar-mā ḍōrī, kārī chhērī, chal ṭūrī hātē bēri. Takh'rī.

A black she-goat, with a string round her neck. Come along my little girl. It is time for market. *Ans.*—A pair of scales.

फूले फूल गुलाब-के रहे नगर-माँ जाय ।
Phūlē phūl gulāb-kē, rahē nagar-māñ chhāy ;

ना माली-के बाग-माँ, ना राजा घर जाय ॥ सुरज ॥

Nā māli-kē bāg-māñ, nā rājā ghar jāy. Suruj.

A rose-flower blooms and it fills the entire city. It is not in the māli's garden nor does it go to the king's palace Ans.—The Sun.

चार-खूँट चौ-गिरद नगारा, लक्खन बर-दी, दूइ टंड़-वारा ।

Chār-khūṭ chāu-girad nagārā, lakkhan bar'dī, dui ṭaṇ'wārā.

सुरज, चन्दा, तरई-मन अउ गर्जना ।

suraj, chandā, taraī-man au garjanā.

Four posts (points of the compass) drums all round (thundering) tens of thousands of bullocks, two drivers.

Ans.—The sun, moon, stars and thunder.

ठड़गा बैला-के ठड़गा सौंग, ठड़गा नाचे टौंग टौंग । देकी ।

Ṭhar'gā bālā-kē ṭhar'gā sāṅ, ṭhar'gā nāchāi ṭiṅ ṭiṅ. Dhēki.

A big and slender bullock with upright horns. It dances up and down straight and high.

Ans.—A wooden country-instrument for husking rice called Dhēki.

नानकुन बट-की-माँ रस कस धरे, राजा राम-के आगू-माँ परे ।

Nānkun baṭ'ki-māñ ras kas dharē, Rājā Rām-kē āgū-māñ parē.

लिमाज के-रस ।

Limāu kē-ras.

How is the juice filled in a small vessel fallen in front of Rājā Rām (Chandra).

Ans.—Lemon-juice.

आठ पहर चौंसठ घड़ी, नर-पर नारी चढ़ी । तुलसी बिरिछ ।

Āṭh pahar chāusāṭ gharī, nar-par nārī chaṛhī. Tul'sī birichh.

During the eight watches and the sixty-four gharīs (i.e. all day and night), a woman is mounted on a man.

Ans.—The Tul'sī tree. God Vishnu wrought the death of Jalandhar, husband, of Brinda, who cursed the former and bade him become a stone (शालग्राम शिला). Whereupon Vishnu retaliated by bidding Brindā to turn into a Tul'sī plant, but in view of her chastity, he ordered that the leaves of that plant would be

placed on the ammonite to which he had been turned. Thus rides a female on a male.

जनमत बरखा साठ गज जबानी-साँ गज एक ।

Janmat baruā sāṭh gaj, jawānī-mā gaj ěk ;

बुढ़ापा-साँ तीस गज पण्डित करौ विवेक ॥ ब्याया ॥

Burhāpā-mā tisa gaj paṇḍit karau bibēk. Chhāyā.

Sixty yards when a new-born boy, one yard when full-grown.
Thirty yards in old age ; O Paṇḍit, distinguish it. *Ans.*—A shadow.

झकड़ कान दुइ पूछड़ो गोड़ा दस मुख चार ।

Chhakar kān dui phūchharō gōṛā das mukh chār ;

एक मुख-साँ जिब्बा नहीं पण्डित करौ बिचार ॥

Ēk mukh-mā jibbhā nahī paṇḍit karau bichār.

गाय दुहे-के बेर एक आदमी, एक गाय, एक बकवा एक दुहना ।

Gay duhē-kē bē ēk ādmi, ēk gāy, ēk bachh'wa ēk duhnā.

Six ears, two tails, ten legs, four mouths. In one mouth, no tongue. O Pandit consider.

Ans.—At milking time, the milkman, the cow, the calf, and the milking-pail.

उड़े तो खन-खन करे बैठे पंख बिकाय ।

Urē tō khan-khan karē bāṭhē paṁkh bichāy ;

लाखों जियना मार-के आप कुङ्कू नहीं खाय ॥ केवट-के जाल ।

Lākhō jīyanā mār-kē āp kuchhū nahī khāy. Kēwaṭ-kē jāl.

It makes a clinking sound when it flies, and spreads its wings when it sits. It kills lacs of lives and eats none.

Ans.—A fisherman's casting net.

बाप पूत-के एके नाँव, नाती-के कुङ्कु और ।

Bāp pūt-kē ēkē nāw, nātī-kē kuchhu aur ;

ए कहिनी ला जान-के पून उचाही कौर ॥ मऊआ ॥

E kahinī lā jān-kē, pūn uchāhāi kaur. Mahuā.

The father (the tree) and the son (the flower) have the same name. The son's (the flower's) son (nut) is something else. If you understand this tale, lift up your mouthfuls (and eat them).

Ans.—The mahuā (tree or flower) whose nut is called ḍōri or kōin.

तोर कौन-साँ तरई गाय । तरई हागे तोर बापे खाय ॥ चक्की ॥

Tōr kōn-mā tarāi gāy ; tarāi hāgē tōr bāpē khāy. Chakki.

In the corner of your (house) is a flat cow. When it dungs may your father eat its droppings.

Ans.—A mill-stone.

सवार घोड़वा-के एके रंग । ओ-माँ जौन, ओ-माँ तंग ॥

Sawār ghor'wā-kē ekē rang; Ō-mā jīn, Ō-mā tang.

रौताइन कीरा ॥

Rautāin kirā.

The rider and the horse are of the same colour. On one is the saddle, on the other the girths.

Ans.—An insect called rautāin. They frequently go in couples one on the top of the other.

बन रहे बङ्गी बङ्गा, कारी टोपी लाली भङ्गा ॥ गुञ्जा ॥

Ban rahē baṅgī baṅgā, kāri ṭopī lālī jhaṅgā. Gujja.

It lives in the forest crooked and in disarray. Its cap is black, and its coat red.

Ans.—The jeweller's weighing seed. *Abrus precatorius*. It is red with a black spot.

बन-माँ काटौं, बन-माँ कोलीं बन बहेरा आय ।

Ban-mā kāṭāū ban-mā chhōlāū ban bahērā āy.

सावन भादौं ढील दिहैव गन गन्ना फाँपा आय ॥ डोंगा ॥

Sāwan bhādō dīl dihēw gan gannā phāpā āy. Dōṅgā.

I cut it down in the forest, and carved it in the forest, and brought it out of the forest. In August I let it loose, and it whirled about (in the water) like a phāpā-worm called gangannā.

Ans.—A boat.

एक पेड़ गस-पत्ती-के ते-कर बारा घाव ।

Ēk pēr gas-patī-kē tēkar bārā ghāw;

तीस-तीस-के भाँथा भिन्ने भिन्ने नाँव ॥ बरस, मास, दिन ॥

Tīs-tīs-kē jhōthā bhinnē bhinnē nāw. Baras, mās, din.

A tree of dense leaves (many days) with twelve branches (months). Each with a bunch of thirty (fruits), and each with a different name.

Ans.—Years, months, and days.

अलग डार-माँ फरै लकरीया, ते-के चाटे तोर डोकरीया ॥

Alag dār-mā pharāi lakariyā, tē-kē chātē tōr dokariyā.

मुनगा ॥

Mun'gā.

A bit of wood becomes fruit on a branch apart, and your old mother relishes it.

Ans.—Mun'gā the hard wooden like fruit of the horse-radish tree (*Hyperanthera moringa*) used as a condiment.

मोर ममा-के नौ सौ गाय । रात चरे दिन बेढ़े जाय ॥ तारा-गन ॥

Mōr mamā-kē nāu sāu gāy; rāt charē din bēṛhē jāy. Tārā-gan.

My maternal uncle has nine hundred cows, which graze by night, and are folded by day.

Ans.—The stars.

पेट खलाखल, पूँछौ गाभिन ॥ चाँटा ॥

Pēṭ khalā khal, pū'chhī gābhin. Chāṭa.

An empty stomach, and a tail in the family way.

Ans.—An ant.

तोर घर जाँव तो हेर-के बैठाँ ॥ पनःही ॥

Tōr ghar jāw tō hēr-kē bāṭhō. Pan'hī.

When I go to your house, I open them (take them off) and sit down.

Ans.—Shoes.

तरी तेलई, उपर तेलई, ते-साँ चुरै बड़े मिठाई ॥ पेउंस ॥

Tarī telāi, upar telāi, tē-mā churaī baṛē miṭhāi. Peūs.

A small earthen vessel (to cook in) below and a small earthen vessel (to cover it) above, and in it is boiled the great sweetmeat.

Ans.—Beesting's milk.

माँटी-के बोकरा चोकरा खाय ।

Māṭī-kē bokrā chok'rā khāy :

थोरे मारे अधिक नारिआय । माँदर-बाजा ॥

Thōrē mārē adhik nariāy. Mādar-bājā.

An earthen goat which eats bran. Beat it a little and it cries a lot.

Ans.—A kind of earthen drum called *mādar*, which is smeared with bran and water.

लाम डाढ़ी मुँह चाकरा, कहाँ आये मोर ठाकुरा । बोकरा ।

Lām ḍaṛhī mūh chākārā, kahā āyē mōr ṭhākurā. Bokrā.

Where has my lord come with long beard and a broad face ?

Ans.—A goat.

बिन हाथ-के बिन गोड़-के काँधे-पाये जाय ।

Bin hāth-kē bin gōṛ-kē, kādhē-pāyē jāy ;

ओ-कर मुँह माँ हत्या लागि ठाढ़ सनखे खाय ॥ बन्दुक ॥

Ō-kar mūh-mā hatyā lāgā, ṭhāṛh man'khē khāy. Banduk.

Without arms, without legs, carried at the shoulder. Murder is in its mouth, and it eats men as they stand. *Ans.*—A gun.

साँप-कस मेंड़री, दूध कस फेन । जान मोर हाना, चल मोर देस ॥
Sāp-kas mēr'ri, dūdh-kas phēn ; jān mōr hānā, chal mōr dēs.

सूता ।

Sūtā.

A halo like a snake, white as milk-foam. Know my riddle or else come to my country (and see what I mean).

Ans.—A neck-ring (of silver).

झिलरी रुख-साँ ढाँव नहीं । चउक ।

Jhil'ri rūkh-mā chhāw nahī. Chaūk.

No shade in a tree with branches spread all round.

Ans.—Chaūk or a kind of painting and drawing done on mud-platforms.

सूखा डबरी-साँ बकुला फट-फटाय । मुरी ।

Sūkhā ḍabari-mā bakulā phaṭ'phaṭāy. Murrā.

In a dry marsh the herons are bursting. *Ans.*—Fried rice.

सात नगरिया नागर जोते पानी-के बड़ दुख ।

Sāt nagariyā nāgar jōtē pānī-kē baṛ dūkh.

ठाढ़े जोगी तप करत-हे बिन बोकला-के रुख ॥ मन्दिर ॥

Thāṛhē jōgī tap karat-hai bin boklā-kē rūkh. Mandir.

Seven ploughmen plough ploughs, great trouble for want of water ; a jōgī stands doing austerities, a tree without bark.

Ans.—A temple.

छोट-कुन टूरा बीड़ा भर दतोन करे । चुल-हा ।

Chhoṭ'kun tūrā bīṛā bhar datōn karē. Chul'hā.

A small boy who uses a load (or bundle) of wood for a tooth-pick.

Ans.—A fire-place.

माँटी-के बइला, माँटी-के पलान । ओ-साँ चघे माँटी-के देवान ॥ हाँड़ी ।
Māṭī-kē bailā, māṭī-kē palān ; Ō-mā chaghāī māṭī-kē dewān. Hāṛī.

An earthen bullock (the ground) an earthen saddle (the fire-place). On it rides an earthen master.

Ans.—An earthen cooking pot.

ऊपर-ले गिरे काई, ते-का चाटे तोर दाई ॥ करा ॥

Ūpar-lē girē kái, tē-kā chhātāi tōr dāi. Karā.

A scum falls from above, and your mother licks (eats) it.

Ans.—Hail.

सरग साँठौ सरग साँठौ, ऊपर बाजै घाँटौ ।

Sarag sāṭi sarag sāṭi ūpar bājai ghāṭi ;

इन्द्र राजा पेट फोरे गोसँदया हेरे आँटौ ॥ कपसा ॥

Indar rājā pēt phōrē gosāiyā hērē āṭi. Kapsā.

(High up) close to heaven, close to heaven above rings a belt (the pods rattle). Indra Rājā (the rain) bursts its belly, and its owner pulls out its intestines.

Ans.—The cotton-plant.

फरे न फूले, नँवे न डार । जब-से जीवे तब-से खाय ॥ नून ॥

Pharē n phūlē, nāwē na dār ; jab-sē jīwē tab-sē khāy. Nūn.

It fruits not and flowers not, nor do its branches bend down ; and as long as one lives, one eats it.

Ans.—Salt.

बइला बढे-छै, गाय भागत-छै । कौहड़ा ।

Bailā barhē-hai, gāy bhāgat-hai. Kōhrā.

The bullock grows up; and the cow runs away.

Ans.—A pumpkin.

(As soon as a fruit is formed, the tendril grows forward leaving it behind.)

अहो रतन-सिङ्घ, अहो रतन-सिङ्घ, फिर फिर बाँधे जूरा ।

Ahō ratan-singh, ahō ratan-singh, phir phir bādhāi jūrā,

रकतन-के पनवार बहे हाड़न-के दो कूड़ा ॥ कुसियार ॥

Rak'tan-kē pan'wār bahē hāṛan-kē dō kūṛhā. Kusi-yār.

O Ratan Singh, O Ratan Singh, continually they tie up your hair (tie up the leaves in the field). (Inside you) flow pipes of blood and your bones are heaped in two heaps (one to be chewed, and the other already chewed).

Ans.—Sugarcane.

पराँ भर लाई, गने न सिराई । तारा-गन ।

Parrā bhar lāi, ganē na sirāi. Tārā-gan.

A basketful of fried paddy, which cannot be counted.

Ans.—The stars.

करिया गाय-के करिया बकुरा ।

Kariyā gāy-kē kariyā bachhurā ;

रह गये गाय बिचक गये बहुरा ॥ बन्दुक ॥

Rah gayē gāy bichak gayē bachhurā. Banduk.

A black calf of a black cow. The cow remained behind, and the calf ran away.

Ans.—A gun.

बित्तकी कुरिया-माँ बाघ गुर्राय । जाँता ।

Chhit'kī kuriyā-māṁ bāgh gurrāy. Jāṭā.

A tiger roars in a small broken hut.

Ans.—The brr brr of a handmill.

POETRY.

1. DOHĀS.

Although called *dohās*, few of the following verses will scan. They are commonly sung by cowherds in the month of *Kāṭik* (October—November), about the time of the Dewālī festival. As the people sing, they dance to the music. Few of the verses have any connection with each other; and still fewer have any poetical merit. Many are the merest doggerel, with hardly even sense.

नन्दी तीर-माँ चन्दन रुखवा जे-तर माँड़े दइहान ।

डारा डारा-मा पँडुरा बहुरा पाल्हा बगर गये गाय ॥

Nandī tīr-māṁ chandan rukhwā jē-tar māṁṛē daihān ;

Dārā dārā-māṁ pāḍhurā bachhurā pālḥā bagar gayē gāy.

On the bank of the river there is a sandal tree, at the foot of which there is a cattle-yard. At every branch is a white calf, and the cows have wandered beyond the grazing limit.

भाँटा देखँव दुम-दुमिया, उल्हरे देखँव गाय ।

ओढ़े देखँव कारी कमरिया ओही ननद-के भाय ॥

Bhāṭhā dēkhēw dum-dumiyā ulhrē dēkhēw gāy ;

Ōṛhē dekhēw kārī kamariyā ōhī nanad-kē bhāy.

I saw a meadow mudless and high and saw the cows scattered all over it. I saw one with a black blanket on, and he is my husband's sister's brother (i.e. husband).

लौल धोये न कुटि है लोह न कचन होय ।

कन-को कपूर चराइये कागा न हन्सा होय ॥

Līl dhōyē na chhuṭihai lōh na kanchan hōy ;

Kat'kō kapūr charāiyē kāgā na hansā hōy.

Can the leopard change its spots ?

You may wash indigo, but the colour is fast, nor does iron become gold ; no matter how much camphor you give a crow to eat, he will never become a swan.

लौल-कण्ठ कौरा भखै, मुखे बिराजे राम ।

करनी-सीं कैसे रहै दरसन-सोई काम ॥

Lil-kanth kirā bhakhāi, mukhē birājē Rām ;

Karanī-sō kaisē rahē darsan-sō hai kām.

God's morals are not ours.

The blue-jay eats the worm, while Rām ever dwells in its mouth (its cry is " Rām, Rām). No matter what its actions are, my business is to adore it.

आगू चेतवा नइ चेतै, तोर-तर जामे बेल ।

अब-के चेतै का होई, काँटा लिहिन हँ घेर ॥

Āgū chetwā nai chētē tōr-tar jāme bēl ;

Ab-kē chētē kā-hōhai kātā lihīn haī ghēr.

Too late.

At first you did not consider, when the *bel* tree grew at your feet. Now what is the good of considering, for the tree is surrounded by thorns.

पातर पातर लाठी भइया पातर अइ सरौर ।

पातर है हमार ठाकुर ते-कर हम अहीर ॥

Pātar pātar lāthī bhaiyā pātar ang sarīr ;

Pātar haī hamār ṭhākur tē-kar ham ahīr.

आन ठाकुर काला कहौं दिखै लकरी के बौड़ा ।

ठाकुर कहौं कन्हैया का, दिखै सोन-के डोड़ा ॥

Ān ṭhākur kālā kahaū dikhai lak'rī kē bīṛā ;

Ṭhākur kahaū Kanhaiyā-kā dikhai sōn-kē ḍhīṛā.

ठाकुर ठाकुर कह आयँव, ठाकुर कोन बयेस ।

खात पान मुँह भुरभुर आवै, आवै मेहन-के रेख ॥

Ṭhākur ṭhākur kah āyēw ṭhākur kōn bayēs ;

Khāt pān mūh jhurmur āwai, āwai mechhan-kē rēkh.

कारि घैलना-के घौव हरेव, कपूर लगाये बातौ ।
 अउन दिन ठाकुर जलम लिहिन सोन बरस गये रातौ ॥
 Kārī ghailnā-kē ghīw hērēw kapūr lagāyē bātī ;
 Jaun din ṭhākur jalam lihin sōn baras gayē rāti.

God Kanhaiya is the best master.

Slender, slender are the sticks, my brother, and slender are my limbs. Slender is my master, and his cowherd am I.

Whom do I call other masters ? They are like a heap of wood. I call Kanhaiya my master, who is like a pile of gold.

I came crying, 'master, master.' What age is my master ? (He is so delicate that) when he chews betel his countenance gets faded (he gets tired). His moustaches are just coming out.

I took out ghee (clarified butter) out of a black earthen vessel * and made a lamp of camphor (to worship the gods). On the night of my master's birthday it rained gold.

आन गाय का-ला कहौं खूँदे खन-के खाय ।
 गाय कहौं मैं बोरा-का भौक अगाड़ी जाय ॥
 Ān gāy kā-lā kahau khūḍē khan-kē khāy ;
 Gāy kahaū māi chhōrā-kā jhīk agārī jāy.
 गाय कहौं अजोद्धा-के पाँगे पाँगे धार ।
 साँकर मुँह के दोहनी गढ़वैया मरे कुम्हार ।
 Gāy kahaū ajodhdā-kē pōḡē pōḡē dhār ;
 Sākar mūh kē dohnī garhwaiyā marē kumhār.
 गाँजर पूँके अलःवेला-का कैसन चघै पहार ।
 खकरिया दाबे पंढरा बहुरा सौंगन करै मार ॥
 Gājar pūchhai al'bēlā-kā kaisan chaghai pahār ;
 Khakriyā dābē pāḍhhhrā-bachaurā sīgan karai mār.
 नाँचन-के चरवाही-माँ, काथा बजत भोगाय ।
 बीनी अँगुरी मूँदरी पञ्चा लगठी जाय ॥
 Nāchan-kē charwāhī-mā kāyā bahut bhogāy ;
 Chhīnī āguri mūdārī pahūchā lagṭhī jāy.

* The earthen pots used for holding milk, etc., are smoked, to prevent the milk going bad.

आगू कहौँ मार मार पाखू धनुख चघाय ।

गाय कहौँ सुपेता-का बाघ मार खर खाय ॥

Āgū kahaū mār mār pāchhū dhanukh chaghāy,

Gāy kahaū supētā-kā bāgh mār khar khāy.

Cowherd's lore.

What do I call other cows which eat pawing the ground and digging with their feet? That cow I call dun-coloured, which advances rubbing itself against us.

I praise the cow (of) Ajoddhā, which gives a fine thick stream (of milk). Hence may the potter die who made my milk-pail narrow-mouthed?

Gājar asks her lover, how does he climb the hill. Under his arm he carries a white calf, which butts with its horns.

When a man tends cattle in low ground, his body becomes much troubled. The ring on his thinnest finger, slips up to his wrist.

In front I call out 'beat, beat' behind I raise my bow. But praise be to the white cow, which kills the tiger, and eats its grass.

चन्दन पेड़ पहाड़-माँ मूख बोलै बमूर ।

पेड़-पान चीन्हे नहीं काट डारै जर मूर ॥

Chandan pēr pahār-mā mūrukḥ bōlai bamūr;

Pēr-pān chīnhē nahī kāt dārē jar mūr.

A prophet in his own country.

The sandal tree is on the hill, but fools call it *bamūr*. They do not recognise the leaves of the tree, and cut it down by the roots.

मार मार मैदा करै पूजा करै सरौर ।

आसा तिसना ना मरै कह गय दास-कबीर ॥

Mār mār maidā karai pūjā karē sarīr;

Āsā tisnā nā marai kah gay dās kabīr.

Practise virtue; perform not austerities.

You may worship, and you may pound your body to flour (with austerities), but saith Kabir Dās, the thirst of desire never dies.

पाँच भाई पंडवा, का-कर नाँव जहदीस ।

महारी मारे कड़ाव-माँ लिहें धुरपदा जीत ॥

Pāch bhāi paṇḍwā kā-kar nāw jahdis;

Machharī mārē karhāw-māṁ lihē dhurpadā jit.

There were five Pāndavas. Whose name was jahadis (Famous ?)
He who hit the mark of the fish in the pan, and won Draupadi.*

रावन अउर महि-रावन कुम्भ करन-अस भाय ।

मेघनाद-अस बेटवा झोल गड़ाइन खाम ॥

Rāwan aur mahi-rāwan kumbha karan-as bhāy;

Mēgh-nād-as beṭwā chhōl garāin khām.

Pride makes a fall.

Three brothers, strong as Rāvana, Mahirāwana and Kumbha-
karan, and a son as strong as Meghanāda peeled and set up a pillar.

आवत देवारी लुहिलुहिया आवत देवारी बड़ दूर ।

जा जा देवारी अपन घर फागुन उड़ावे धूर ॥

Āwat dewārī luhi-luhiyā jāwat dewārī baṛ dūr;

Jā, jā dewārī apan ghar phāgun uṛāwē dhūr.

Christmas comes but once a year.

The Diwālī comes quickly; and once it goes it is a long way off
(till it comes again). Go, go, Diwālī to your home, and let the
spring (Phāgun) blow up its dust.†

खेलत रहँव चकरी चकरी कतरँव बंगला-पान ।

देह-दगली तोर ओही बने सुरत पलट गये आन ॥

Khēlat rahēw chakarī chakarī katrē v baṅglā-pān;

Dēh-dagli tōr ō-hī banē suraṭ palaṭ gayē ān.

I was playing with a round whirl-igig and was chewing Banglā
betel leaves. Your body and coat are the same, but year appear-
ance is changed.

Cow-boys at play.

बाले बाल-का सुअना खा-गये नरई गये महराय ।

पीव दूध नाचन-के मुरली मेला चघाय ॥

* This was Arjuna.

† The Diwālī is an Autumn festival. Phāgun is a spring month.

Bālē bāl-kā suanā khā-gayē naraī gayē bhahrāy ;
Piw dūdh nāchan-kē murli mēchhā chaghāy.

The parrots have eaten up all the ears of corn. The straws are tottering. Drink the milk of low-ground (pasture) after first arranging (lit. twisting and lifting) your moustache.

हाथी चघै महमन्ता आँकुस गहे लिलार ।

सिङ्ग मार-के ब्यारी करे बड़े पुरुष-के नार ।

Hāthi chaghai mahmantā ākus gahē lilār ;

Singh mār-kē byāri karē barē purus-kē nār.

On the forehead of the elephant sits the conductor with a goad. (Your cow) the wife of a great man, will kill the lion and eat her lunch.

लिखनी डोले कागद डोले पतिया भेज न जाय ।

सुध आवै चतिया फटे अङ्ग अङ्ग भहराय ॥

Likhani ḍolē kāgad ḍolē patiyā bhēj na jāy ;

Sudh āwai chhatiyā phatē aṅg aṅg bhahrāy.

Pangs of love.

The pen shakes, the paper shakes, and the letter is not sent : when I remember (my love) my bosom bursts and my limbs totter.

देना आपे पुटपुटिया, है तोर घुंघरालू कैसे ।

ते तो गोरिया अपने सुन्दर तोर धनौ कोन बयस ॥

Chhēnā thāpē putputiyā, hai tōr ghūghrālū kēs ;

Tāi tō goriyā apnē sunder tōr dhanī kōn bayēs.

You make very delicate cakes of cowdung-fuel and your locks are curly. O fair one, you are yourself beautiful. How old is your husband ?

गय बलरैया भीम बिन. गय अरजुन बिन बान ।

पोथी हेराये सहदेव बिन राजा करन बिन दान ॥

Gay balraiya Bhīm bin, gay Arjun bin bān ;

Pōthi herāyē Sahdēva bin rājā Karan bin dān.

Might went (disappeared) with Rājā Bhīm, and archery with Arjun. Books (learning especially in astrology) disappeared with Sah^adew and generosity with Rājā Karan.

चिरई-माँ सुन्दर पतरंगवा, साँप सुघर मनिहार ।

रानी-माँ सुघर कनिका मोहत-है संसार ॥

Chirai-mā sunder pat'rēgwā, sāp sughar manihār ;

Rāni-mā sugghar Kanikā mohat hai samsār.

Amongst birds the fly-catcher is the most beautiful, and amongst snakes the *maniyāra*, amongst queens Kanikā is the fairest and enchants the world.

राम-दुलखा लक्ष्मिन है पांडव-दुलखा भीम ।

आल्हा-दुलखा उदल है, दू दल मारे अधीन ॥

Rām-dularuā Lachhiman hai Pandawa-dularuā Bhīm ;

Ālhā-dularuā Ūdal hai, dū dal marē adhīn.

Rāma's darling was Lakshmana, the darling of the Pāndavas was Bhima, Ālhā's darling was Ūdal. Each of these could conquer both armies (in a battle).

केरापान-माँ डेरा जमाइन, महानन्द असनान ।

सेवरी नरायन-माँ दरसन करले मूरत बने भगवान ॥

Kerāpān-mā dērā jamāin, mahānand asnān ;

Sewarīnarāyan-mā darsan karlē mūrat banē bhagwān.

They camp in the village called Kērāpān and bathe in the Mahā-nadi. They worship at the temple of Sewarinarayan, where there is a fair image of the God.

खोरिन खोरिन अहिरा बोले, धरे लउठी हाथ ।

काकर दो बरस-के भड़ा चले हमारे साथ ॥

Khōrin khōrin ahirā bōlē dharē lauṭhī hāth ;

Kākar dō baras-kē bhērā chalē hamārē sāth.

In every lane the cowherd with a pole in his hand, cries, "whose is the two-year old ram that is going along with us?"

कुन कुसल कहै नाथ-के, सुनो भरथ बलबौर ।

सुन्दर-वदनि हरन भये लक्ष्मिन सिन्धु-के तीर ॥

Kaun kusal kahaū nāth-kē sunō Bharath balbīr ;

Sundar-badani haran bhayē Lachhiman sindhu-kē tīr.

(Hanumān says), "what good news can I tell of our Lord (Rāma)? Hear, O heroic Bharath. The fair-faced one (Sitā) has been abducted, and Lakshmana (lies wounded) on the sea-shore.

तेल चिकनियाँ फूल बंधना, गली चलावे तीर ।

इन-के भरोसा कोउ न करिहौ, छ ही मंगैया बीर ॥

Tēl chikaniyā phūl bādhnā, galī chalāwē tīr;

In-kē bharōsā kou na karihau, ē hī māgaiyā bir.

Oily and sleek-haired adorned with flowers, he marches shooting arrow-glances in the lanes. On such a man let no one trust. He is a beggar gallant.

नदिया तीर-के कनवा कोंकड़ा, कर कर नरिआय ।

अब का करिहौ कनवा कोंकड़ा, आँखी चीपर बोहाय ॥

Nadiyā tīr-kē kanwā kōkarā, karr karr nariāy;

Ab kā karihau kanwā kōkarā ākhī chipar bōhāy.

Too late.

On the bank of the river is a one-eyed stork which screams out *karr karr*. Now, one-eyed stork, what will you do? Rheum is flowing from your eye.

कोरिया बीने पठोरियाँ कोछा बीने रङ्ग चौर ।

गढ़े सोनरवा बजनी पैरी आये गवान-के रीत ॥

Koriyā binē pāṭoriyā, kōṣṭā binē raṅg-chīr;

Garhē sonarwā bajnī pairī āyē gawan-kē rīt.

A man of the *Kori* caste is weaving silken cloth, a man of the *Kosta* caste is weaving coloured cloth, the goldsmith is making tinkling anklets, the preparations for sending the bride to her husband's home have commenced.

आगू आगू कौहिनिया चली पाछू रौतिनिया जाय ।

माँझ माँझरिया चले तेलिनिया, चिखला-में खपसे पाँय ॥

Āgū āgū koṭhiniyā chalai, pāchū rautiniyā jāy,

Mājh mājhariyā chalē teliniyā, chikhla-mē khapsē pāy.

The *Kosta* woman goes in front, followed by a woman of the cowherd caste. In the middle walks the woman of the oil-man caste, whose feet slip in the mud.

जर गये ठाकुर-के ठकुरी सर गये पैगा-के घोर ।

चोलिया जर गये ठकुराइन-के नौ परगन-के मोल ॥

Jar gayē ṭhakur-kē ṭhakurī, mar gayē paigā-kē ghōr;

Choliyā jar gayē ṭhakurāin-kē, nau pargan-kē mōl.

A house-burning.

Burnt is the pomp of my master, and his stable-horse is dead. The bodice of my master's wife is burnt; it cost the price of nine parishes.

माखुर दिहे तमाखुर दिहे. बचन दिहे कठोर ।

काल परीं ससुरे जाबे, का गुन सँवरों तोर ॥

Mākhur dihe tamākhur dihe, bachan dihe kathōr ;

Kāl parō sasurē jābē, kā gun sāwarō tōr.

"Amantium iræ."

You gave me tobacco, you gave me baccy, and you also gave me hard words. To-morrow or the day after you will go to your husband's house, and then how will I remember your virtues ?

सोरा सिङ्घिनि बत्तिस खुरिला नव अठारा कान ।

दिन आवे बसन्त-के लाली पियरी बान ॥

Sōrā singhini battis khurilā naw aṭhārā kān ;

Din āvē basant-kē lālī piyarī bān.

Sixteen horns, thirty-two hoofs, (animals) nine, and eighteen * ears. The days of spring are come and every thing is red and yellow (i.e. the *hōlī* festival is near).

कारी बन्-के करौआ, बन् धवाई-के छवान ।

साल्हे बन्-के सुअना, भजो राम-के नाम ॥

Kāri ban-kē karrauā, ban dhawai-kē chhachhān ;

Sālḥē ban-kē suanā, bhajō Rām-kē nām.

दान दयाल बिरिह-के बारो माता पिता परान अधार ।

अङ्ग गोर लाला मोर देवर साँवर कन्त हमार ॥

Din-dayāl birichh-kē bārī mātā pitā parān adhār ;

Aṅg gōr lālā mōr dēwar sāwar kant hamār.

राजा जनक-के होकरौ भर लावत है नीर ।

रंझौ माँजत, मुख धोवत, निरखे वदन सरौर ॥

Rājā janak-kē chhōkari bhar lāwat hai nīr ;

ẖñ māñjat, mukh dhowat, nirkhē badan sarīr.

* Eight cows and a cowherd (=9 animals) have $8 \times 2 = 16$ horns, $8 \times 4 = 32$ hoofs, and $9 \times 2 = 18$ ears between them.

Sītā in the forest.

O karrauā bird of the black forest, O Chhachhān bird of the Dhawā forest,—O parrot of the Sāl forest, recite ye the name of Rāma.

The all-merciful (Rāma) is the tree of a garden, the darling of his parents. Fair of limb is my dearest brother-in-law (Lakshmana) and the dark hued is my beloved husband (Rāma).

(So saying) the daughter of Rājā Janaka fills her water-pot. She wipes and cleanses her heels, washes her face, and gazes the shadow of her own face and form in water.

2. DADARIVĀS OR SĀLHŌS.

These are sung by the villagers (both men and women) when they are out in fields away from the village and are therefore sometimes called Banbhajans or forest ditties. They are usually love-songs and are specially sung to each other by young lovers when courting and when they are at a distance from each other, as, for instance, on opposite sides of a tank.

पीये-ले गाँजा, लगे-है निसा । देख डारें बइसा, तोर चारी दिसा ॥

Piyē-lē gāñjā, lagē-hai nisā ; dēkh dārēw baihā, tōr chāri disā.

From smoking Indian hemp you got intoxicated. I saw you, my coaxer, in every direction.

गाय है गोहड़ी, भँदस बिजरा । मो-ला खाँसे बसबैला गिजरा ॥

Gāy hai goharī, bhāis bijarā ; mō-lā khāse albēlā gijarā.

(I am like) a cow in a herd, and (you) a breeding he-buffalo. O gallant smiler you coughed at (seeing) me.

ठाढ़े सिपहिया, डरत नइ अय । मोर आँखी-के तिसना, सरत नइ अय ॥

Thāṛhē sipahiyā, ṭarat nai ay ; mōr ākhī-kē tīsna, marat nai ay.

The soldier stands and does not move away. The thirst of my eyes is not extinguished.

बौने-ले लुगरा, दिये आँखी । तो-ला कोनो नइ पूछे, भूसे माँछी ॥

Bīnē-lē lūgrā, diyē āchhī ; tō-lā kōnō nai pūchhē jhūmai māchhī.

Fine feathers make not fine birds.

You weave a bordered cloth (but no one makes advances to you). People neglect you and the flies are swarming about (your dirty body).

आवै सिपहिया, उलट बोली । कैसे मारे दरोगा, हाती-माँ गोली ॥

Āwai sipahiya ulat bōli; kaisē mārē darōgā chhātī-māṅ gōlī.

The soldier comes, but if he talks nonsense, his captain (my lover) will shoot him in the heart.

मोंगरी मछरी-ला घोंव-माँ तरौ । तोर एक एक बोली, करेजा-माँ गरी ॥

Mōgri machhari-lā ghōw-māṅ tarī; tōr ēk ēk bōli karējā-māṅ garī.

I fried *mongari* fish in clarified butter. O friend, every word you say pierces my heart.

नावा तरैया, धरम-साला । भगतिन होय बैठे जपे माला ॥

Nāwā taraiyā, dharam-sālā; Bhagatin hōy baiṭhē, japai mālā.

By the new tank there is a rest-house. Having become a devout woman, she sits counting her beads.

आगी-ला बारे, निकर बुग-ले । कहाँ आये बरहा जलम-जुग-ले ॥

Āgī-lā bārē, nikar bug-lē; kahāṅ āyē baiḥā jalam-jug-lē.

I was cooking and came suddenly (out of the house). (Then finding her lover there, she says), Where have you been these ages, my coxer?

मकुना हाथी, मऊआ-के झूल* ।

का-कर गर-माँ डारौं, मोगरा के फूल ॥

Makunā hāthī, mahuā-kē jhūl;

Kā-kar gar-māṅ dārāū mogara kai phūl.

My coxer is strong and stout like the short-toothed elephant. (He has drunk) the juice of *mahuwā* (liquor), and is swinging with it. On whose neck shall I throw the wreath of Tuscan jasmine?

पीपर-पान डोलत नइ ए । मौनी भये बैठे, बोलत नइ ए ॥

Pīpar-pān ḍōlat nai ē; maunī bhayē baiṭhē bōlat nai ē.

The *Pipal*-tree leaves stir not. You sit dumb (like them) and do not speak.

लूये-ला धान पराये अछली । काकर-बर राँधौं, तरोई मछली ॥

Lūyē-lā dhān parāyē achhlī; kākar-bar rāḍhāū, tarōi machhlī.

* There is a play on the word *jhul* which also means saddle cloth.

My honest (husband) has run off to cut paddy (and is not at home), for whom shall I cook my vegetables and fish ?

मूढा-भर चना, चबाये रखतब ।

गोड़-मिजना बइचा, दबाये रखतब ॥

Mūṭhā-bhar chanā, chabāyē rakhatēw ;

Gor-mījanā baihā dabāyē rakhatēw.

To her husband.

I would keep you at home (content with) eating a handful of grain (rather than going abroad to seek your fortune elsewhere) ; I would keep you here, under my influence, my shampooer, my coaxer.

पाँय-माँ पनही, जपर तोड़ा । तो-ला खुल-के बिराजे बदाभी घोड़ा ॥

Pāy-mā panhī, ūpar tōṛā : tō-lā khul-kē birājē badāmī ghōṛā.

On your feet are shoes, and over them ankle-chains ; your bay horse well becomes you.

तोर गर कण्ठी, मोर गर माला । तैँ हवस बइचा, कवन पाला ॥

Tōr gar kanṭhī, mōr gar mālā : taī hawas baihā, kawan pālā.

On your neck is a necklace, on mine a garland. In whose power (lit. love) have you fallen, my coaxer ?

ढेँव ढेँव गसतौ, संभोत बस्ती ।

आगी लग गये कमरदा जरै बस्ती ॥

Chhēw chhēw gasatī, mājhōt bastī ;

Āgī lag gayē Kamardā jarai bastī.

All round the borders are the *gastī* (Skr. Agasti) trees. In the middle the village site. Fire has broken out, and the village of Kamarda (name of a place) burns.

आगी बरै, चिरचिरा जरै । तोर कनवा आंखी-माँ, कीरा परै ॥

Āgī barai, chirchirā jarai ; tōr kanwā ākhī-mā, kīrā parai.

The fire is alight and the *Chir'chirā* (*Achyranthus aspera*) wood burns ; may there be maggots in your one-eyed eye.

खदरी घोड़िया, लगाम नइ खाय ।

घौर घौर-के राजा, कमरदा नइ जाय ॥

Khadari ghorīyā, lagām nai khāy ;

Dhaūr dhaūr-kē. rājā Kamardā nai jāy.

She describes how even his mare laments her lover's absence.

The mare is greedy (lit. great eater or glutton), but she won't eat (i.e. suffer) her bit O Raja (i.e. beloved one) she does not gallop to Kamardā.

हाथे-माँ लोटा, गरे-माँ कण्ठी । अमरैया ले बोले सुघर पंखी ॥

Hāthē-mā lōṭā, garē-mā kanṭhī ; Amraiya-lē bōle sughar panchhī.

With a water-vessel in his hand. and a necklace on his neck, the beautiful bird (her lover) speaks from the mango-grove.

नावा तरैया गजब कापू । गघरी नद उचै, टपक आँख ॥

Nāwā taraiyā gajab kāpū ; gagharī nai uchai ṭapak āsū.

In the new pond is much mud. My water-jar (has sunk and) does not rise. My tears are falling.

छोटे केरी बड़े केरा । राम राम ले ले बइहा, चले-के बेरा ॥

Chhōṭē kērī, baṛē kērā ; Rām Rām lē lē baiḥā chalē-kē bērā.

The small plantain is *kērī* and a big plantain is *kērā*. At the time of departing (lit. parting) accept my Rām Rām (i.e. bid good-bye) my beloved.

आवे फिरङ्गी परे डेरा । का-कर-बर लानौं लिमाज केरा ॥

Āwai phirangī parē ḍerā ; kā-kar-bar lānau limāū kērā.

The Englishman is coming, his tents are being set up. For whom shall I bring limes and plantains ?

मकुना हाथी-ला कस-के रेंगाव । तोर बिरभे बल, मोला हंस-के मनाव ॥

Makunā hāthī-lā kas-kē rēgāw ; tōr birbhē bal mōlā hās-kē manāw.

Saddle the short-tusked elephant and make it go (fast). Smilingly appease me, whom you have enraged (by your rashness).

काँटा खंटौ, दुकल आहौ । लोटिया-माँ पानी भर-के, निकर आहौ ॥

Kāṭā khūṭī, dukal āhau ; lotiyā-mā pānī bhar-kē nikar āhau.

To her lover.

Leap over the thorns and spikes, and come. Fill your water-vessel with water and come out.

चना भाजी, चरौटा डीर । तो-ला गजब अगोरें, नदिया-के तीर ।

Chanā bhāji, charaṭā ḍīr ; tōlā gajab agōrēw, nadiyā-kē tīr.

With gram-pottage, by the branch of the *Charautā* tree, long watched I for you by the bank of the river.

कुंवा-के पानी, भिक्व लेंज-माँ ।

नहीं नहीं कहत-हैं, बैला गिरत-हो देह-माँ ॥

Kūwā-kē panī, jhikēw lēj-mā̃;

Nahī nahī kahat-haū, chhailā girat-hau dēh-mā̃.

I drew well-water in the bucket. Though I cry, nay, nay, coxcomb, you fall upon my body.

पनही-ला पहिरे असल गोखी । गिजरत आवे बद्हा, बेना-के ओखी ॥

Panhī-lā pahirē asal gōkhī; Gījarat āwai baihā, chhēna-kē ōkhī.

Wearing shoes of real cowhide, my coxer comes circuitously (lit. roving or wandering) under pretence of (asking for) cowdung-fuel.

करिया बैला-के माथ टिकला । कैसे आहैं बद्हा, माड़ी-ले चिखला ॥

Kariyā bailā-kē māth ṭiklā; kaisē āhaū, baihā, māṛī-lē chikhilā.

There is a white little mark (like a spangle) on the head of the black bullock. How shall I come, my coxer, for the mud (on the way, is up) to (my) knees.

निधी-के दूध, बनायँव औंठा ।

चले आवे राजा, मैं डारे-हैं पौंठा ॥

Nidhī-kē dūdh, banāyēw aūṭhā;

Chalē ābē Rājā, māī dārē-haū paūṭha.

I boiled thick forty cowries worth of milk. You will come my dear (lit. king); I have spread a couch for you.

उगती दुधारी-के बुझती पारा । चले आवे बेहा, मँभोत पारा ॥

Ugtī duārī-kē buṛṭī pārā; chalē ābē baihā mājhōt pārā.

The village quarter to the west has a house with a door facing to the east. You will come my dear (lit. mad lover) to the middle quarter of the village.

काटे-ला घाँस, बाँधे टाटी । का जाने राम कहाँ डारे माटी ॥

Kāṭē-lā ghā̃s, bādhē ṭāṭī; kā jānē Rām kahā̃ dārē māṭī.

He is cutting grass for making a screen. Who knows where Ram (God) will cast (this) earth (i.e. where I am destined to die).

गयँव बजार, बिसायँव नरियर । तरौ चुरे करेजा, ऊपर हरियर ॥

Gayēw bajār, bisāyēw nariyar; tarī churē karējā, ūpar hariar.

I went to the market and bought a cocoanut. Though apparently I was happy my heart was aching.

नावा तरैया गजब चीला । घैली नइ उचै, कमर ढौला ॥

Nāwā taraiyā gajab chilā ; ghailī nai uchai, kamar ḍhīlā.

The new tank contains a lot of weeds. My water-pot (has sunk and) does not rise ; and my loins are weak (from grief).

खरै मज्जनिया, निकर पनिया । डंगनी बिध डोलै, तोर कन्हिया ॥

Kharē majhanīyā, nikar paniyā ; ḍāgnī bidh ḍōlai tōr kanhiyā.

A compliment from a village swain.

At exactly mid-day, you went out for water. Your waist sways like a slim bamboo.

आसों-के असरी फरै चपटौ । तोर मुख-पर दया, भीतर कपटौ ॥

Āsō-kē amarī pharai chapṭī ; tōr mukh-par dayā bhītar kapṭī.

This year the tamarinds ripen flat (fair but sour within). On your mouth is mercy, but within deceit.

नावा तरैया, गड़े भाला । मो-ला झुलनी झुला-दे नजर वाला ॥

Nāwā taraiyā, gaṛē bhālā ; mō-lā jhulnī jhulā-dē najar wālā.

There is a see-saw post (lit. a spear) by the new tank. Give me a swing on it, you who are watching me.

हरदौ-के बग-बग, लसुन-के बघार ।

किंजर किंजर माँगव, सनीचर-के बजार ॥

Hardī-kē bag-bag, lasun-kē baghār ;

Kijar kijar māṅgab sanichar-kē bajār.

Turmeric for yellow, garlic for seasoning, these things will I ask for, as I go round the Saturday bazār.

बाँस-के ठाँड़ी, भरैव दारु । आगौ लग-गये, कँवर-दा, जरै राखर ॥

Bās-kē ṭhōṛī, bharēw dārū ; āgī lag gayē kāwar'dā, jarai rāur.

I filled the spirits up to the top-knot of the bamboo-pipe. It has taken fire at Kamardā and the palace is burning.

काँचा लोहा बनायैव गुरदा ।

हँसा उड़ि गये परैवना रहि गये मुरदा ॥

Kāchā lōhā banāyēw gurdā ;

Hansā urī-gayē parewanā rahi-gayē murdā.

I made a wheel-ring of soft iron. The swan (the lover) flew away and left the bird (the beloved) a corpse.

आमा गिरावे, खाहैं कर-के । तैं कैसे दगा-माँ डारे, आहैं कर-के ॥
 Āmā girāwē, khāhaū kar-kē ; Taī kaisē dagā-māṁ dārai āhaū kar-kē.

Saying "I will eat them," he knocked down mangoes. Why have you deceived me saying, "I will come?"

सोनहा सुंदरी निकर गये नाम । बखत-माँ राजा, तैं नइ आये काम ॥
 Sonhā mūdari nikar gayē nām ; Bakhat-māṁ rājā taī nai āyē kām.

My name became known as a golden ring. But, O Raja (my lover) at the time (of need) you were of no use to me.

रमायन-के कथा ।

RAMĀYAN-KĒ KATHĀ.

अजोद्धा-के राजा दस-रथ-के तीन रानी,
 Ajoddhā-kē rājā Das'rath-ke tīn rānī
 कौसिल्ला, कैकेई अउ सुमित-रा रहिन । अउ
 Kōūsillā, Kaikēi au Sumit'rā rahin. Au
 चार लइका सुन्दर सुन्दर रहिन, राम-चन्द,
 chār laikā sundar sundar rahin, Rām-chand
 लक्ष्मिन, भरथ अउ सत-रघन । इन माँ
 Lachhiman, Bharath au Sat'rughan. In-māṁ
 राम तो गज-वे-च सुन्दर रहिन । ए लइका
 Rām tō gaj'vē-ch sundar rahin. E laikā
 रहिन, तबे च अपन गुरु बिसवामिन्तर-के
 rahin, tabē ch apan gurū Biswāmintar-kē
 सङ-माँ बन-का गइन अउर बड़े बड़े
 saṅg-māṁ ban-kā gain aur barē barē
 राक्षस-मन ला मारिन । छोटे भाई लक्ष्मि-
 rāchhas-man lā mārīn. Chhōṭē bhāī Lachhi-
 मनो राम-के सङ-माँ रहिन अउर राक्षस
 mano Rām-kē saṅg-māṁ rahin aur rāchhas-

THE STORY OF THE RĀMĀYAN.

Das'rath, the Rājā of Ajoddhā, had three queens, Kōūsillā, Kaikēi and Sumit'rā and also four lovely (lovely) sons, Ramchand, Lachhiman, Bharath and Sat'rughan. Amongst these Ram was by far the most beautiful. While he was yet a boy, he went to the forest with his gurū (preceptor) Biswamitra and slew several mighty (mighty) demons. His younger brother, Lachhiman also was with Ram and also slew demons, why should this not

मन-ला मारिन । ऐसे काबर नइ होतिस, काहे-ले
 man-lā mārīn. Esē kābar nai hōtis, kāhē-lē
 के रामचन्द तो भगवान-के औतार रहिन,
 kē Rāmchand tō bhagawān-kē aūtār rahin,
 अउ लछिमन सेस-नांग-के औतार रहिन ।
 au Lachhiman Sēs-nāṅg-kē aūtār rahin.
 तहाँ-ले दुनों भाई अपन गुरु-के सङ्ग-माँ
 Tahā-lē dūnō bhāi apan gurū-kē saṅg-mā
 जनक-पुर माँ आइन । इहाँ जनक-पुर-माँ
 Janakpur mā āin. Ihā janak-pur-mā
 राजा जनक-के राज रहिस । इनकरो एक केना
 Rājā Janak-ke rāj rahis. Inkaro ek kainā
 रहिन इन-कर नाँव कीता रहिस, ए तो गज-वे
 rahin inkar nāw Chhitā rahis, e tō gaj'vē
 च सुन्दर रहिन ।
 ch sundar rahin.

कीता-के सुन्दराई तो कुकू काहे नइ
 Chhitā-kē sundarāi tō kuchū kahē nai
 जात-रहिस । इहाँ राजा जनक-के परन रहिस
 jāt-rahis. Ihā rājā Janak-kē paran rahis
 कि जउन-कोनो मोर इहाँ-के महादेव-के
 ki jaun-kōnō mōr ihā-kē Mahādev-kē
 धनुआ-ला टोर'ही तेही-ला अपन कीता-ला
 dhanuā-lā tōrhī tēhī-lā apan Chhitā-lā
 बिहाव-माँ देहाँ । एही खातिर इहाँ खूबी-
 bihāv-mā dehaū. Ehī khātir ihā khūbi-
 प्रकन राजा-मन देस देस-ले आये-रहिन । तहाँ
 ekan rājā-man dēs dēs-lē āyē-rahin. Tahā
 एहू दुनों भाई रहिन । तो रामचन्द
 e-hū dūnō bhāi rahin. Tō Rāmchand

महादेव-के धनुआ-ला टोरिन अउर धनुआ
 Mahādev-kē dhanuā-lā tōrin aur dhanuā

have been ? For Rāmchand was an incarnation of the supreme God and Lachhiman was an incarnation of Sēs-nāṅg. Thence the two brothers, with their *gurū*, came to Janakpur. In this Janakpur was the realm of king Janak. He also had a daughter whose name was Chhitā, and she was wondrous fair.

Yea, the beauty of Chhitā was untellable. King Janak had made a vow, saying 'whoever will break the bow of Mahādēv which is in my possession, to him will I give my Chhitā in marriage.' On this account great numbers of kings came from all countries, and amongst them were also these very two brothers, and Rāmchand broke the bow of Mahādēv, and no other king could break it. Then Das'rath

टोरे-ला अउर कोनो राजा नई सकिन । पुन
tōrē-lā aur kōnō rājā nai sakin. Pun

अजोद्धा-ले दसरथो घलाय आइन, अउ राम
Ajoddhā-lē Das'rathō ghalāy āin, au Rām

अउ कीता-के सुन्दर बिहाव भइस । पाकू-
au Chhitā-kē sundar bihāv bhais. Pāchhū-

ले अउ तौनीं भाई-के घलुक बिहाव दूसर
lē au tīnō bhāi-kē ghaluk bihāv dūsar

दूसर केना सङ्ग भइस । तहाँ-ले राजा
dūsar kainā saṅg bhais. Tahā-lē Rājā

दसरथ अपन चारों बेटवा अउ चारों पतो-
Das'rath apan chārō beṭ'wā au chārō patō-

सन-का ले के अपन राज अजोद्धा-माँ आइन ।
man-kā lē kē apan rāj Ajoddhā-mā āin.

थोरक दिन गये-के पाकू राम-चन्द-ला
Thōrak din gayē-kē pāchhū Rām-chand-lā

गादी-माँ बैठार-के गोठ चलाइन । अत-के-
gādi-mā baithārē-kē gōṭh chalāin. At'kē-

माँ भरथ के दाई कैकेई रिसाइस कि
mā Bharath-kē dāi Kaīkei risāis ki

कौंसिला-के बेटवा रामचन्द-ला राज-गादी-
Kaūsillā-kē beṭ'wā Rāmchand-lā rāj-gādi-

माँ बैठार-हीँ, अउ मोर बेटवा भरथ-ला
mā baithār'hī au mōr beṭ'wā Bharath-lā

जुच्चा राख-हीँ । तब तो कैकेई रानी कोप-
juchhā rākh'hī. Tab tō Kaīkei rānī kōp-

भवन-माँ गइस । तहाँ राजा दसरथ ओला
bhawan-mā gais. Tahā Rājā Das'rath ō-lā

मनाये-बर गइन । तहाँ कैकेई दू बर-दान
manāyē-bar gain. Tahā Kaīkei dū bar-dān

माँगिस । ए बर-दान आगुच-ले याती रहिस
māgis. Ē bardān āguch-lē thāti rahis

चवै । एक बर तो ए माँगिस कि मोर भरथ-
hawai. Ēk bar tō ē māgis ki mōr Bharath-

also came from Ajod-
dhā and a beautiful
wedding of Rām and
Chhitā took place; and
after that the other
three brothers were
also married to other
damsels. This done,
Rājā Das'rath, taking
with him his four sons
and his four daughters-
in-law returned to his
own kingdom to Ajod-
dhā. Some days after
this, he put forward a
proposal to seat Rām-
chand upon his throne.
On this Kaīkei, Bha-
rath's mother, became
angry that he should
set Ramchand, who
was Kaūsillās son,
over the kingdom, and
leave her son Bharath
with nothing. So Kaī-
kei went into her an-
ger-chamber, whither
Rājā Das'rath fol-
lowed to remonstrate
with her. There Kaī-
keyī demanded the
fulfilment of two
boons, which she had
kept by her from
before in reserve. One
boon for which she
asked was that he
should give the king-

का राज देव, अउर दूसर बर ए माँगिस कि
kā rāj dewa, aur dūsar bar ē māṅgis ki
 चउदा बच्छर-ले राम बनोवास-माँ
chaudā bachchhar-lē Rām banōbās-māi
 रहे। सुनते-च राजा दसरथ मुड़ी गड़िया-
rahē. Suntē-ch Rājā Das'rath mūrī gaṛiyā-
 के बैठ गइन। राम-चन्द जो ए सबो गोट-
kē baith gain. Rām-chand jī ē sabō gōṭh-
 ला सुनिन, तो छीता-ला अउ लछिमन-जो-ला
lā sunin, tō Chhītā-lā au Lachhiman-jī-lā
 सङ्ग-माँ लेइन अउर सबो मा-मन मेर अउ
saṅg-māi lēin aur sabō mā-man mēr au
 राजा अउर दूसर दूसर कग-रा-ले विदा हो-के
Rājā aur dūsar dūsar kag'rā-lē bidā hō-kē
 बन-के डहर धरिन। पुन बन बन-माँ किंद-
ban-kē dahar dharin. Pun ban ban-māi kīd'-
 रत, किंद-रत, अउ सुनौ-मन-सङ्ग भेंट करत
rat, kīd'rat, au sunai-man-saṅg bhēt karat
 गज-वे च दुरिहा बन-माँ निकर गइन। तहाँ
gaj'vē ch durihā ban-māi nikar gain. Tahāi
 रावना-के बहिनी आइस। ओकर नाक कान-ला
Rāwanā-kē bahinī āis. Ōkar nāk kān-lā
 लछिमन जो काट लेइन। रावना-के तीन
Lachhiman jī kāt lēin. Rāwanā kē tīn
 भाई बड़े बड़े फउद ले-के लड़े-बर आइन,
bhāi barē barē phaud lē-kē larē-bar āin
 रामचन्दजो सबो-ला मारिन। रावना
Rāmchandjī sabō-lā mārīn. Rāwanā
 सुनिस तो अपन गुरु मारीच-ला सङ्ग-माँ ले के
sunis tō apan gurū Mārīch-lā saṅg-māi lē kē
 आइस। मारीच-हर कपट मिरगा बनिस तो
āis. Mārīch-har kapaṭ mir'gā banis tō
 राम ओकर पाछू वान ले के धरिन।
Rām ōkar pāchhū bān lē kē dhaurin.

dom to her son Bha-
 rath, and the other
 that Ram should dwell
 in the forest. On hearing
 this Rājā Da'srath sat
 with head bent (in
 sorrow); but when
 Ramchandji heard all
 this talk, he took
 Chhītā and Lachhi-
 manji with him, and
 bade farewell to all
 his mothers, to the
 king and to other peo-
 ple, and took the road
 to the forest. Thus
 wandering in the for-
 est, and meeting holy
 men, they arrived at
 a very distant forest.
 Thither came Raw-
 anā's sister and La-
 chhimanji cut off her
 nose and ears. Then
 Rāwanā's three bro-
 thers came with very
 great armies to fight,
 but Rāmchandji killed
 all of them. There
 Rāwanā heard of this,
 and came with his
gurū Mārīch who
 took the form of an
 imitation deer after
 which Rām ran with
 his arrow (with bow).
 Thereupon, while La-

कुटी-माँ लक्ष्मिनो नद रहिन, तहाँ-ले
 Kuṭī-mā̃ Lachhimanō nai rahin. Tahā̃-lē
 रावना-हर जोगी-के भेख धरिस, अउ
 Rāwanā-har jōgī-kē bhēkh dharis, au
 कौता-ला हर-के अपन लङ्का-माँ ले गइस ।
 Chhitā-lā har-kē apan Laṅkā-mā̃ lē gais.

पुन रामचन्दजी अउ लक्ष्मनजी
 Pun Rāmchandjī au Lachhimanjī
 कौता-ला खोजत खोजत फिरत रहिन । तहाँ
 Chhitā-lā khōjat khōjat phirat rahin. Tahā̃
 वन-माँ सुग्रीव अउर हनुमान सङ्ग मित्ताई
 ban-mā̃ Sugrīw aur Hanumān sang mitāi
 भइस । फेर राम अउ लक्ष्मन दूनों
 bhais. Pher Rām au Lachhiman dūnō
 भाई बँद-रा अउ भलुआ-मन-के फउद ले-के
 bhāi bēd'rā au bhaluā-man-kē phaud lē-kē
 रावना सङ्ग जुद्ध करे-वर चलिन ।
 Rāwanā sang juddh karē-bar chalin.

समुन्दर-माँ पुल बाँधिन, अउ नहाँ-ले उतर-
 Samundar-mā̃ pul bādhin, au tahā̃-lē utar-
 के लङ्का-माँ गइन । उहाँ तो गज-बे च जुद्ध
 kē Laṅkā-mā̃ gain. Uhā̃ tō gaj' bē ch juddha
 भइस । रावना ओ-कर भाई, बड़े बड़े
 bhais. Rāwanā ō-kar bhāi, barē barē
 बेट-बा, अउ सबो राक्षस-मन-के फउद-के
 bet'wā, au sābō rāchhas-man-kē phaud-kē
 फउद मारे गइन । बिभीखन-ला राज मिलिस,
 phaud mārē gain. Bibhīkhan-lā rāj milis,
 अउर रामचन्दजी, कौता अउ लक्ष्मन-ला
 aur Rāmchandjī, Chhitā au Lachhiman-lā
 ले के अउ बँद-रा भलुआ-मन-ला ले-के, चउदा
 lē kē au bēd'rā bhaluā-man-lā lē-kē, chaudā
 बखर पुरे-ले अपन अजोदा-माँ आइन,
 bachchhar purē-lē apan Ajoddhā-mā̃ āin,

chhiman also was absent from (their) cottage, Rāwanā (came there) disguised as an ascetic, and carried off Chhitā to his own home at Lankā.

Then Rāmchandjī and Lachhimanjī wandered about searching for Chhitā, and there, in the forest, made friends with Sugrīw and Hanumān. Then Rām and Lachhiman, the two brothers, took an army of monkeys and bears, to fight Rāwanā, built a bridge across the sea, and having crossed by it, descended upon Lankā. Then there was a terrible fight, and Rāwanā, and his brother, and his huge sons and all his armies of demons were killed. His kingdom was given to Bibhikhan, and Ramchandji taking with him Chhitā and Lachhimanji, and his monkeys and bears, on the completion of the fourteen years (of exile) returned to his Ajoddha, and began to reign.

अउ राज करे-लागिन, उन-कर राज-माँ परजा-सन-
 au rāj karē-lāgin, un-kar rāj-mā parjā-man-
 ला अघात सुख रहिस-है । जहाँ-ले उन-कर
 lā aghāt sukh rahis-hai. Jahā-lē un-kar
 देस रहिस-है तहाँ-ले उन-कर परजा-सन न
 dēs rahis-hai tahā-lē un-kar parjā-man na
 तो रोग-राई के दुख जाने न अकाल-दुकाल-के ।
 tō rōg-rāī kē dukh jānē na akāl-dukāl kē.
 परजा पाले-माँ उनकर बरोबर तीनों पुर-माँ
 Parjā pālē-mā unkar barōbar tinnō pur-mā
 अउ कोनो राजा नद रहिन । आज-ले संसार-माँ
 au kōnō rājā nai rahin. Āj lē sansār-mā
 “राम-राज” कह-के उनकर परसंसा होत-है ।
 “Rām-Rāj” kah-kē unkar parsansā hōt-hai.

In his kingdom there was great happiness to his subjects. Throughout the length and breadth of his dominions, his subjects never experienced the trouble of diseases nor of famine. No king, in all the three worlds, equalled him in keeping the subjects happy and prosperous. Even to this day people remember (the good happy days) of ‘Rām-Rāj’ and praise Rājā Ramchand.

ढोला के कहिनी ।*

DHŌLĀ-KĒ KAHINĪ.

गढ़-नरौल-देस-माँ नल राजा राज करत
 Garh-Naraul-dēs-mā Nal Rājā rāj karat-
 रहिस । तहाँ राजा-के कुँवर ढोला, अउर पतो
 rahis. Tahā rājā-kē kūar Dhōlā, aur patō
 मारु रहत-रहिन । ढोला कुँवर अउ मारु
 Mārū rahat-rahin. Dhōlā kūar au Mārū
 कैना गजब सुन्दर रहिन, समन कि कुँहू
 kainā gajab sundar rahin, aisan ki kuchhū
 कहे नद जाय । बिहाव-के आगू-ले दुनो भन
 kahē nai jāy. Bihāw-kē āgū-lē dūnō jhan

THE STORY OF DHŌLĀ.

In the land of the Fort of Naraul ruled Rājā Nal. His son's name was Dhōlā and his daughter-in-law's Mārū who lived there. Prince Dhōlā and Princess Mārū were very beautiful, more than can be told. Before their marriage,

* This and the following story are very popular in Chhattisgarh and are sung in greatly extended versions. As told here they are much condensed. The scene of the former is laid in central India and that of the latter in Chhattisgarh itself.

महादेव अउर पारवती-के तपस्या बारा
 Mahādev aur Pār'wati-kē tapasyā bārā
 बच्छर-ले करे-रहिन, अउर बर पाये-रहिन
 bachchhar-lē karē-rahin, aur bar pāyē-rahin
 कि तुंहार दुनों-के नङ्गद नङ्गद बिहाव
 ki tūhār dūnō-kē nangad nangad bihāw
 होही, अउ सुखे-सुख-माँ अपन अपन दिन काटि
 hōhī, au sūkhē-sukh-mā' apan apan din kaṭi
 हो ! राजा नल अपन बेटा-वा दोला कुँअर-ला
 hau. Rājā Nal apan bet'wā Dhōlā kūar-lā
 राज दे-के कह दिहे-रहिस कि सबो देस-माँ
 rāj dē-kē kah dihē rahis ki sabō dēs-mā'
 जावे अउर चारो खूँट-माँ जावे, फेर गढ़-
 jābē aur chārō khūṭ-mā' jābē, phēr Garh-
 पिङ्गला देस-माँ, जहाँ रेवा-मालिन, जेला
 Piṅglā dēs-mā', jahā' Rēwā-mālin, jēlā
 हरेवा घलाय कहत-है, अपन बहिनी
 Harēwā ghalāy kahat-hāi, apan bahini
 परेवा-के संग-माँ रहत-है, भिन जावे ।
 Parēwā-kē sang-mā' rahat-hai, jhin jābē.
 तहाँ-ले का भदस कि दोला-कुँअर चारों देस-
 Tahā'-lē kā bhais ki Dhōlā-kūar chārō dēs-
 माँ अउर चारों खूँट-माँ गदस, पुन किंजरत
 mā' aur chārō khūṭ-mā' gais, pun kījarat
 किंजरत गढ़-पिङ्गला कोट जाये-के सुमता
 kījarat Garh-Piṅglā kōṭ jāyē-kē sumtā
 बाँधिस । दोला-कुँअर चलत चलत डहर-माँ
 bādhis. Dhōlā-kūar chalat chalat dahar-mā'
 सात बहिनी धान-कुटीतिन-ला भेंटिस, अउर
 sāt bahinī dhān-kuṭāutin-lā bhētis, aur
 ऐसे पूछिस:—
 aisē pūchhis:—

धान-कुटीतिन कूट गये, मूसर बाँधे
 Dhān-kuṭāutin kūṭ-gayē mūsar bādhē

the two performed
 austerities in honour
 of Mahādev and Pār'-
 wati, for twelve years,
 and obtained the boon
 that their wedding
 should be grand and
 fortunate, and that
 they should pass their
 days in happiness.
 Rājā Nal gave his
 kingdom to his son
 Prince Dhōlā and
 said, "Go into all
 lands, and visit all
 the four quarters of
 the earth, but go not
 to the land of Fort
 Pingalā where Rewā
 Mālin, whom they also
 call Harewā, dwells
 with her sister Parē-
 wā." Then, it hap-
 pened that Prince
 Dhōlā went into all
 lands, and all the four
 quarters of the earth,
 and as he wandered,
 made up his mind to go
 towards Fort Pingalā.
 So Prince Dhōlā went
 and went, and on the
 road met seven sisters
 husking rice and asked
 them thus:—

"O damsels husking
 paddy, with pestles
 hung with flowers!

फूल । मैं पूछौं धान-कुटौतिन, कहि-दे
phūl. Maī pūchhau dhān-kuṭautin, kahi-dē
मालिन-के खार ॥
mālin-kē khōr.

अहो अलबेला, मैं दोला राज-कुंवर ।

Ahō albēlā, maī Dhōlā rāj-kūar.

ए धान-कुटौतिन-मन ! तुंहार सूसर-माँ

Ē dhān-kuṭautin-man ! tūhār mūsar-mā

फूल बाँधे-है । मैं अलबेला दोला कुंवर
phūl bādhē-hai. Maī al'bēlā Dhōlā kūwar

अबौं । मोला रेवा मालिन-के बखरौ बता
awañ. Mō-lā Rēwā mālin-kē bakh'rī batā

देव कि कोन मँर है । तब तो ओ सातो बहिनौ
dew ki kōn mēr hai. Tab tō ō sāto bahinī

ओला देख-के ओ-कर सुन्दराई-माँ मोहाय-के
ō-lā dekh-kē ō-kar sundarāī-mā mohāy-kē

बैठ-बर मचिया देन, अउर चौंगी माखुर
baiṭhē-bar machiyā dēn, aur chōṅgī mākhur

पीये-बर दे-के, ऐसे बोलिन कि हमरे सातो
piyē-bar dē-kē aisē bōlin ki hamrē sāto

बहिनौ-माँ, ए-दे बहिनौ रेवा मालिन हवै ।
bahinī-mā, ē-dē bahinī Rēwā mālin hawai.

ऐसे ओ-मन अपन-माँ एक ज्ञान-ला बता देन ।
Aisē ō-man apan-mā ēk jhān-lā batā dēn.

तब तो दोला कुंवर ओ-मन-के गोठ-का नद
Tab tō Dhōlā kūar ō-man kē gōṭh-kā nai

पतियाइ, अउर ऐसे कहत चलते चलिष —
patiyāis, aur aisē kahat chal'tē chalis —

अलिन नाहकौं गलिन नाहकौं, नाहकौं बड़े

Alin nāhkañ galin nāhkañ, nāhkañ barē
बजार । नाहकौं हबेली कोसटन-के, देखौ
bajār. Nāhkañ habēlī koṣṭan-ke, dekhañ

भरौखा लाग ।

jharōkhā lāg.

I ask ye, damsels
husking rice, to tell
where is the Mālin's
house.

Ah, I am the fair
Prince Dhōlā."

(That is to say),
O damsels husking
rice, on your pestles
flowers are tied. I
am the fair Prince
Dhōlā, show me in
what direction is Rewā
Mālin's house. Then
the seven sisters, as
they saw him, became
entranced with his
beauty, gave him a
stool to seat himself
upon, and giving him
a pipe (of leaves) and
tobacco for smoking,
said, "This sister of
us seven is Rewā
Mālin" and thereat
they pointed out one
of themselves. But
Prince Dhōlā did not
believe their words
and went away saying
as follows :—

I pass through the
lanes, I pass through
the byeways, I pass
through the great
market places. I pass
through the houses

अहो अलबेला मैं दोला राज कुंअर ।

Ahō al'bēlā maī Dhōlā rāj kūar.

पुन डहर-माँ चलत चलत देखिस कि

Pun ḍahar-māṁ chalat chalat dēkhis ki

गंवई-के लइका-मन खेल खेलत-है, तो
gāwai-kē laikā-man khēl khēlat-hai, tō

ओ-मन-ला पूछिस —

ō-man-lā pūchhis —

खोली-माँ खेलौ खोल-लइकावा, सुनो

Khōlī-māṁ khēlau khōl-laikawā, sunō

लइका मोर बात । तुम-का मैं देहैं गुर
laikā mōr bāt. Tum-kā maī dēhāi gur

चिंउरा, कहि-दे मालिन-के खोर ।

chīurā, kahi-dē mālin-kē khōr.

अहो, मैं अलबेला दोला राज-कुंअर ।

Ahō, maī al'bēlā Dhōlā Rāj-kūar.

अरे खोल-माँ खेल-वैया लइका-मन !

Arē khōl-māṁ khel'waiyā laikā-man !

तुम-मन-का मैं गुर चिंउरा देहैं । मो-ला
tum-man-kā maī gur chīurā dēhāi. Mō-lā

रेवा-मालिन-के बखरौ बता देव कि कउन-
Rēwā-mālin-kē bakh'rī batā dēw ki kaun-

कोती है । तब तो लइका-मन गुर-चिंउरा-
kōtī hawai. Tab tō laikā-man gur-chīurā-

के लालच-माँ आय-के गढ़-पिङ्गला-के डहर
kē lālach-māṁ āy-kē Garh-Pinglā-kē ḍahar

बता देन । तहाँ-ले दोला-कुंअर ओ-मन-ला
batā dēin. Tahāṁ-lē Dhōlā-kūar ō-man-lā

गुर चिंउरा दे-के अपन डहर लेइस, अउर रैगत
gur chīurā dē-kē apan ḍahar lēis, aur rēgat

of the *koṣṭās* (weaver caste) and I look in at the windows.

Ah ! I am the fair Prince Dhōlā.

Again he went along the road and saw (met) some village-lads playing together. Then he asked them :—

Lads of the streets, ! you play on the streets, hear, lads, my words. I will give you treacle and parched rice, tell me the Malin's Street.

Ah, I am the fair Prince Dhōlā.

(That is to say, Lads playing on the street, I will give you treacle and parched rice, show me in what direction is Rewā Mālin's house." Then the lads tempted by the treacle and parched rice showed him the way to Fort Pingalā. So Prince Dhōlā gave them the dainties and started on his way, and as he went arrived at where in the land

रेंगत उहाँ अमरिस, जहाँ गढ़ पिङ्गला देस-माँ
 rēgat uhā am'ris, jahā Garh Piṅglā dēs-mā
 सात खण्ड-के महल के फुलवारी-माँ रेवा
 sāt khand-kē mahal kē phul'wārī-mā Rēwā
 अउ परेवा दूनों बहिनी रहत-रहिन । ए-माँ
 au Parēwā dūnō bahinī rahat-rahin. Ē-mā
 रेवा-के सुन्दराई ऐसन रहिस कि गज-वे च
 Rēwā-kē sundarāi āisan rahis ki gaj'vē ch
 करत-रहिस, ढोला-कुँवर बखरौ-के दुआरी-माँ
 karat-rahis, Dhōlā-kūar bakh'ri-kē duārī-mā
 जाय-के ठाढ़ भइस, अउ ऐसे बोलिस :-

jay-kē thāṛh bhais, au aisē bōlis :-

एक कपाट हेरौ, दूसर हेरौ, तीसर हेरौ,
 Ēk kapāṭ hērāū, dūsar heraū, tīsar heraū
 चौथे हेरौ, पंच-हे हेरौ, बटे
 chouthē heraū, pāch'hē heraū, chhatē
 हेरौ, साते हेरौ,
 heraū sātē heraū,

अहो मै अलबेला ढोला राज-कुँवर ।

Ahō mai al'bēlā Dhōlā rāj-kūar.

ऐसन कहत कहत ढोला-कुँवर अपन हाथ-ले
 Aisan kahat kahat Dhōlā-kūar apan hāth-lē
 कपाट-मन-का हेरिस अउर भितरौ अँगना-माँ
 kapāṭ-man-kā hēris aur bhit'ri āṅ'nā-mā
 तुलसी-के चंवरा ऊपर बैठ-गइस । तहाँ-
 Tul'sī-ke chāwarā ūpar baiṭh-gais. Tahā-
 ले तुन्दर सुन्दर दूनों बहिनी रेवा परेवा
 lē sundar sundar dūnō bahinī Rēwā Parēwā
 निकरिन । तो ढोला-हर ऐसे कहिस -
 nik'rin. Tō Dhōlā har aisē kahis -

रेवा परेवा दूनों बहिनी, दूनों
 Rēwā Parēwā dūnō bahinī, dūnō
 तालम-तोल । आवे-हैं मै बार-ढोला, बख-
 tālam-tōl. Āvē-hai māi bārē-Dhōlā bakh'-

of Fort Pingalā, the two sisters Rēwā and Parēwā dwelt in the garden of a seven-storied palace. The beauty of Rēwā was extreme and Prince Dhōlā stood in the doorway of her house, and said as follows :-

I open one door,
 I open a second, I
 open a third, I open
 a fourth, I open a
 fifth, I open a sixth,
 I open a seventh.

Ah, I am the fair
 Prince Dhōlā.

With these words Dhōlā kūar opened the doors with his own hand, and in the inner court sat himself down on a Tulsi plat-form. Then the two lovely sisters Rēwā and Parēwā issued forth, and Dhōlā addressed them as follows :-

Rēwā and Parēwā, the two sisters, are a match ; I, the youthful Dhōlā, am come,

री माँ लिहैव तौल !
rī-māṁ lihēw taul.

अहो मैं अलबेला ढोला-राज कुँअर ॥
Ahō maī al'bēlā Dhōlā-rāj kūar.

अहो! रेवा अउ परेवा दूनों बहिनी
Ahō! Rēwā au Parēwā dūnō bahini
तालम-तोल हौ, मैं ढोला-कुँअर आयेव अउ
tālam-tōl hau, maī Dhōlā-kūar āyēw au
तुम का बखरी-माँ जान लिहैव; तब तो
tum kā bakh'ri-māṁ jān lihēw. Tab tō
रेवा मालिन सुन्दर ढोला-कुँअर-ला देख-के
Rēwā mālin sundar Dhōlā-kūar-lā dēkh-kē
कहिस —
kahis —

कहाँ चलोआ चले आये, राजा कउन परे
Kahāṁ chalaūā chalē āyē, Rājā kaun parē
बड़ काम। हर-बर बोला मौर बारे ढोला,
baṛ kām. Har'bar bōlau mōr bārē Dhōlā,
जल-दी देव बताय।
jal'dī dēw batāy.

अहो अलबेला ढोला-राज, कुँअर!
Aho al'bēlā Dhōlā-Rāj, kūar!
अहो! अलबेला राज-कुँअर, कहाँ जात-हौ?
Ahō! al'bēlā rāj-kūar, kahāṁ jāt-hau?
कहाँ-ले आये हौ? कउन बड़े काम परे है?
kahāṁ-lē āyē hau? kaun baṛē kām parē hai?
सो, अहो बारे ढोला, हम-का बतावौ। तब
Sō, ahō, bārē Dhōlā, ham-kā batāwau. Tab
तो ढोला-कुँअर कहिस कि यही तुम्हार
tō Dhōlā-kūar kahis ki yahī tumhār
बखरी-माँ तुम्हरे च में तो आये-हौ।
bakh'ri-māṁ tumhrē ch mēṛ tō āyē-hau.

and in the house did
I weigh them.

Ah! I am the fair
Prince Dhōlā.

(That is to say)
“Ah! Rēwā and
Parēwā, both ye
sisters are an equal
pair. I, Prince Dhōlā,
came and recognised
you in your own
house.” Then Rēwā
Mālin, seeing the beau-
tiful Prince, said as
follows :—

“Where art thou
going and art come,
O Rājā. What great
work hath fallen (to
thy lot)? Tell me
at once. My youthful
Dhōlā, quickly ex-
plain.

O! you fair Prince
Dhōlā.”

“O, fair Prince
Dhōlā, whither are
you going? Whence
are you come? What
great work hath fallen
to your lot? Tell me
that, O youthful Dhō-
lā.” Then Prince
Dhōlā replied, “I am
come here into this
your house to you
alone.” When they

अतःका सुनत-ले तो रेवा अउ परेवा दूनों
 At'kā sunat-lē tō Rēwā au Parēwā dūnō
 भन डोला-कुंअर-ला बने बैठाइन, अउर
 jhan Dhōlā-kūar-lā banē baiṭhāin, aur
 पौये-बर साखुर, खाये-बर पान देइन ।
 piyē-bar mākhur, khāyē-bar pān dēin.

जब कुंअर-हर साखुर पौअत-रहिस अउर पान
 Jab kūar-har mākhur piat-rahis aur pān
 खात-रहिस, तो दूनों बहिनौ ओकर ऊपर पिंवरा
 khāt-rahis, tō dūnō bahinī ōkar ūpar piwārā
 चाउर बीच-के टोना कर देइन कि डोला-
 chāur bīch-kē tōnā kar dēin ki Dhōlā-
 कुंअर दिन रात हमारेच-में रहे-(बने
 kūar din rat hamarech-mēr rahē-(banē
 रहे,) अउ हमार बख-रो-ले कहँ भिन
 rahai,) au hamār bakh'ri-lē kahū jhin

जावे । काहे-ले दूनों बहिनौ ओकर-सुघराई
 jāwai. kāhē-lē dūnō bahinī ōkar sugharāi

देख-के मोहा गइन, अउर ओ-कर ऊपर मोहनौ
 dekh-kē mohā gain, aur ō-kar ūpar mohani
 कर-देइन । तहाँ-ले पुन दूनों बहिनौ डोला-
 kar-dēin. Tahā-lē pun dūnō bahinī Dhōlā-
 कुंअर सङ नङ्गद गोठिया-के अउ बने
 kūar saṅg naṅgad goṭhiyā-kē au banē

पूच-पाच-के, ओला चौआ चन्दन लगा-के
 pūchh-pāchh-kē, Ō-lā chōā chandan lagā-kē
 बहवाइन खोराइन, अउर बने खाये-पौये-बर
 nahawāin khorāin, aur banē khāyē-piyē-bar
 देइन । डोला-कुंअर घलाय रेवा मालिन-ला
 dēin Dhōlā-kūar ghalāy Rēwā mālin-lā

देख-के मोहाय-गइस अउर उहाँ रहन-लगिस ।
 dekh-kē mohāy-gais aur uhā rahan-lagis.

heard so much, then Rēwā and Parēwā both seated the Prince down in comfort, and gave him tobacco to drink (smoke), and betel to eat. While he was smoking (lit. drinking the tobacco) and chewing (lit. eating) the betel, the two sisters scattered over him yellow rice and cast this spell over him, "Let Prince Dhōlā live with us night and day and let him never go anywhere from our house." This was because the two sisters were entranced, when they saw his beauty and hence they threw their enchantments over him. Then they held a sweet converse with him and charmingly did they question and answer, and then they applied ointment sandal to him, bathed and washed him and gave him fine food to eat and drink. Prince Dhōlā also became entranced, when he saw

फेर रात-के बने पलंग दस-ना-माँ दूनों
Phēr rāt-kē banē palāg das'nā-mā dūnō
मन ओ-ला राखिन । रहत रहत ढोला-कुँअर
jhan ō-lā rākhin. Rahat rahat Dhōla-kūar
अउर रेवा मालिन दूनों-के पिरित अउर मिताई
aur Rēwā mālin dūnō-kē pirit aur mitāi

बाढ़त-गइस, अउर ढोला-कुँअर-के सारी परेवा-
bāḍhat-gais, aur Dhōlā-kūar-kē sārī Parēwā-
हर दूनों-के भेंट देख-के बने सुख-माँ
har dūnō-kē bhēṭ dēkh-kē banē sukh-mā

रहन लगिस । तहाँ-ले ऐसे करत करत
rahan lagis. Tahā-lē aisē karat karat

ढोला-कुँअर-ला गढ़-पिङ्गला देस-माँ रेवा-
Dhōlā-kūar-lā Garh-Pingalā dēs-mā Rēwā-
के बखरौ-माँ बारा बच्हर बौत गइस । तब
kē bakh'rī-mā bārā bachchhar bīt gais. Tab

तो एक दिन ढोला-कुँअर-हर अपन घर-के
tō ēk din Dhōlā-kūar har apan ghar-kē

सुरता कर-के ऐसे बोलिस —

sur'tā kar-kē aisē bōlis —

बारा बच्हर मैं घर-ला छाँड़व,

Bārā bachchhar māi ghar-lā chhāṛēw,
मन नहिँ माँड़े मोर । कलप कलप मैं
man nahī māṛē mōr. Kalap kalap māi

ढोला-कुँअर, घर-बर सुरित लग-हे मोर ॥

Dhōlā-kūar, ghar-bar surit lagē-hai mōr.

चोली मंगाये गढ़-नरौल-ले, रेसम
Chōli māgāyē Garh-Naraul-lē rēsam
बाँधे डोर । चोली कड़क गये रेवा परे-
bādhē dōr. Chōli karak gayē Rēwā Parē-

Rēwā Mālin, and began to stay on there. So when night fell the two sisters laid him in a fine bed with coverings. As he lived on there the mutual love and affection of Prince Dhōlā and Rēwā Mālin increased every day, and Dhōlā's younger sister-in-law, Parēwā, as she saw how the two loved each other, lived there in happiness. In this way twelve years passed over Dhōlā's (head) in the land of Fort Pingalā, in Rēwā's house, and then one day Prince Dhōlā remembered his own home and said as follows:—

Twelve years ago I left my house, and no longer is my heart happy, I Prince Dhōlā am grieved (am grieved); for now the memory of my home (lit. house) cometh to me.

I brought ye a bodice from Fort Naraul, a bodice laced with silk. Now the bodices

वा-के, मन नहिं साड़े मोर ॥
wā-kē, man nahī māṛē mōr.

अहो! रेवा मल-मिन मैं अपन-देस गढ़
Ahō! Rēwā mal'nin maī apan dēs Garh
नरौल-ले रसम बाँधे डोर-के चोली तुम
Naraul-lē Rēsam bādhē dōr-kē chōlī tum
दूनों बहिनो बर लाने-रहेव, अउर चोली
dūnō bahinī bar lānē-rahēw, aur chōlī
घलाय चिरावत-आवत-है। मो-ला इहाँ रहत
ghalāy chirāwat-āwat-hai. Mō-lā ihā rahat
बारा बच्छर भइस, अब मो-ला अपन
bārā bachchar bhais, ab mō-lā apan
घर-के सुध आवत-है, मोर मन अब इहाँ
ghar-kē sudh āwat-hai, mōr man ab ihā
नहीं लागत है। ए सुन-के रेवा अउ परेवा
nahī lāgat hai. Ē sun-kē Rēwā au Parēwā
कहिन :-
kahin :-

भन मन-माँ चिन्ता करौ, भन मन
Jhan man-mā chintā karau, jhan man
लानौ हार। हम रेवा परेवा मन दिहेन,
lānau hār. Ham Rēwā Parēwā man dihen,
रहन तुम्हारे आस ॥
rahan tumhārē ās.

ढोला-कुँअर, अपन मन-माँ चिन्ता भन
Dhōlā-kūar, apan man-mā chintā jhan
करौ, अउर हार भन खावौ। हम दूनों
karau, aur hār jhan khāwau. Ham dūnō
बहिनो तुम-का देख-के रहत-हन। ढोला
bahinī tum-kā dēkh-kē rahat-han. Dhōlā
कहिस कि मोला अपन बिहाता डौकी-के सुरता
kahis ki mō-lā apan bihātā dāukī-kē sur'tā

of Rēwā and Parēwā
are worn out, and (no
longer) is my heart
happy."

Ah, Rēwā Mal'nin!
from my own country
of Fort Naraul, I
brought you each a
silk bodice and it also
is worn out. Twelve
years have I dwelt
here, and now the
memory of my home
cometh to me. Here
no longer is my heart
happy." When they
heard these (words),
Rēwā and Parēwā said
as follows :—

Grieve you not, and
do not be disappoint-
ed in your heart.
We Rēwā and Parē-
wā have given you
our hearts, and our
hopes are with you.

"O Dhōlā, grieve
not in your heart, be
not disheartened. We
two sisters only exist
in seeing you." But
Dhōlā replied, "The
memory of my wedded
wife cometh to me.
Twelve years have

आवत-है अउर बारा बच्छर भइस मैं
 āwat-hai aur bārā bachchhar bhais maī
 कुहू हाल-हवाल नहँ जानौं । मैं नी
 kuchhū hāl-hawāl nahī jānaū. Maī nī
 रहँ अउ अपन देस-का जाहँ ।
 rahaū au apan des-kā jāhaū.

ए-कोत (कोइत) डोला-के तो ऐसे पंचाइत
 Ē-kōt (kōit) Dhōlā-kē tō aisē panchāit
 चलत-रहिस, अउर ओ-कोत मारू कैना (कदना)
 chalat-rahis, aur ō-kōt Mārū kainā
 कुंअर-के सुरता करत करत तलफत रहिस, तो
 kūar-kē sur'tā karat karat tal'phat rahis tō
 एक दिन ओ-हर अपन चेरिया-का कहिस कि बारा
 ēk din ō-har apan cheriyā-kā kahis ki bārā
 बच्छर बीत गइस, दिन गनत गनत अंगरी
 bachchhar bīt gais, din ganat ganat āṅg'ri
 खिया-गइन, अउ आँखी भाँभर भय गइन फेर
 khiyā-gain, au āṅkhī bhāṁbhar bhay gain phēr
 मोर धनी नहिँ दिखे । तो चेरिया-हर
 mōr dhani nahī dikhē. Tō cheriyā-har
 कहिस कि मैं घर-के बाहिर कभू निकरे
 kahis ki maī ghar-kē bāhir kabhū nikarē
 नइ है अउर इहाँ-ले गढ़-पिङ्गला चार कोरी
 nai haū aur ihā-lē Garh-Pingalā chār kōrī
 कोस हवै, तो डोला-कुंअर-ला कैसे कर-के
 kōs hawai, tō Dhōlā-kūar-lā kaisē kar-kē
 लानिहँ । पुन मारू-हर अपन सबो चेरि-
 lānihaū. Pun Mārū-har apan sabō chērī-
 मन-ला कहिस कि मोर खबर लेव, अउर मोर
 man-lā kahis ki mōr khabhar lēw, aur mōr
 धनी-ला लान-के भेंट करा देव । फेर सबो
 dhani-lā, lān-kē bhēt karā dēw. Phēr sabō
 भन "नहँ" कर देइन । तब तो मारू-हर
 jhan "nahī" kar dēin. Tab tō Mārū-har

passed and I know naught (of her). I will not remain. I will go to mine own land."

While here this consultation of Dhōlā was going on, there the damsel Mārū was distressed as she called the prince to mind. So one day she said to her maid, "Twelve years have passed, and counting the days my fingers are worn away and my eyes have become hollow, but still my Lord doth not appear." And the maid said—"I have never gone outside the house, and from here the Fort of Pingalā is four score kos distant, so how shall I bring (you) Prince Dhōlā?" Again Mārū spoke thus to all her maids, and asked them saying "Take care of me and cause me to meet my Lord," but all of them said, "no." Then Mārū spoke to her parrot and the

अपन सूआ-ला कहिस, तो सूआ बोलिस कि मैं
 apan sūā-lā kahis, tō sūā bōlis ki māi
 बन के चिरई हवाई, मैं का कर-सकत-हैं ?
 ban-kē chirai hawāi, māi kā kar-sakat haū ?
 फेर ए दीदी, सुन-ले :-
 Pher ē didi sun'-lē :-

भन मन-माँ चिन्ता करौ, भन मन-
 Jhan man-mā chintā karau, jhan man-
 माँ लानौ हार । मैं तो सूआ लानिहैं ढोला-
 mā lānau hār. Māi tō Sūā lanihaū Dhōlā-
 कुँअर के सोर ॥
 kūar kē sōr.

आँचर चीर-के कागद बना, नयन-कोर
 Āchar chīr-kē kāgad banā, nayan-kōr
 मसियार । ऐसन लिखाई लिखौ कि दसहरा-
 masiyār. Aisan likhai likhau ki dasahrā-
 वर ढोला आय हमार ॥
 var Dhōlā āy hamār.

मारु दीदी मन-माँ चिन्ता भन कर, मैं
 Mārū didi man-mā chintā jhan kar, māi
 ढोला-कुँअर-के सोर लगा-के ओ-ला लानिहैं ।
 Dhōlā-kūar-kē sōr lagā-kē ō-lā lānihaū.
 दसहरा-के थोरके दिन बाचे-हैं । पुन
 Dasaharā-kē thorkē din bāchē-haī. Pun
 ऐसन कर कि अपन आँचर-ला चीर-के कागद
 aisan kar ki apan āchar-lā chīr-kē kāgad
 बना अब आँखी-के काजर-के मस बना अब
 banā au ākhī-kē kājar-kē mas banā au
 ओ-माँ ऐसन लिख दे कि दसहरा-के हमार
 ō-mā aisan likh dē ki dasaharā kē hamār
 धनी घर-माँ आवै । तहाँ-ले मारु-केना-
 dhanī ghar-mā āvai. Tahā-lē Mārū-kainā-

parrot replied, "I am the bird of the forest: what can I do? But, O Lady (lit. elder sister), Hear me :—

Don't be in anxiety and be not mournful in your heart, I am but a parrot, and I will bring the news of Prince Dhōlā,

Tear the border of thy garment for your paper, and use the collyrium of your eyes for ink, write on it, so that our Dhōlā may come for (the festival of) Dasahrā.

Sister Mārū, grieve not in thy heart. I will find out where Dhōlā is, and will bring him. It is a few days to the festival of Dasahrā. But do thou this; tear the border of thy garment for paper, and use the collyrium of thine eyes for ink and write in it, "Let my Lord return home by Dasahrā." Then Princess Mārū did the

हर उसने च करिस, अउ सारु-के कहे-ले ओ-
 har aisanē ch karis, au Mārū-kē kahē-lē ō-
 कर चेरिया-हर सूआ-के बेड़ी-ला काट-के ओ-ला
 kar chēriyā-har sūā-kē bēṛī-lā kāt-kē ō-lā
 पिंजरा-के बाहिर निकार-देइस अउर घौव सकर
 pījarā-kē bāhir nikār-deis aur ghīw sakkar
 खाय-बर-देइस । तब तो सूआ हर तुर-ते एक
 khiyē-bar-dēis. Tab tō sūā har tur'tē ēk
 जोजन ऊपर उड़ा गइस. अतेक-साँ सारु-के
 jōjan ūpar urā gais, atek-mā Mārū-kē
 बहिनी सारु (सरुआ) जे ओ-ही मॅर बैठे
 bahinī Sārū (Saruā) jē ō-hī mēr baiṭhē
 रहिस, कहिस कि सूआ-के ठिकाना नहौँ, कत-कौ
 rāhis, kahis ki sūā-kē ṭhikānā nahī, kat'kau
 पोसौ पालौ, बैमान बिरई होत-है । ओ तो
 pōsāū pālāū, baimān chirāī hōt-hai. Ō tō
 उड़ा गइस, अब कैसन कर-बो । तो पुन सूआ-
 urā gais, ab kaisan kar'bō. Tō pun sūā-
 हर उतर-के खाले आइस, तो दुनीं-ला भरोंसा
 har utar-kē khālē āis, tō dūnō-lā bharōsā
 आइस कि ठउका हमार काम होहौ, काहे-ले कि
 āis, ki ṭhaukā hamār kām hōhī, kahē-lē ki
 सूआ कह दिहे-रहिस कि मै ए पाके उड़ाये
 sūā kah dihē-rahis ki mai ē pākē urāyē
 रहव कि देखौँ कत-का दुरिहा मै उड़
 rahēw ki dēkhaū kat'kā durihā mai ur
 सकत-हौँ, पुन ओ कागद सूआ-के गर-साँ
 sakat-haū, pun ō kāgad sūā-kē gar-mā
 बाँधे-गइस, अउ सूआ ऐसे बोलिस —
 bādhē-gais, au sūā aisē bōlis —

परथम ले ले दीदी राम-रमाया, भाँकौँ First, O sister,
 Partham lē lē didi Rām-ramauā, jhōkaū accept my parting

same, and at her com-
 mand the maid cut
 the parrot's chain
 took it out of the
 cage, and gave it ghi
 and sugar to eat.
 Then the parrot at
 once flew up a league*
 into the air, and Mā-
 ru's sister Sārū (or
 Sarua) who was sitt-
 ing near her said :—

“A parrot hath no
 certainty. No matter
 how much you may
 cherish it, it is a
 faithless bird. It hath
 flown away. Now
 what shall we do?
 But the parrot des-
 cended, and hope came
 to both the sisters
 thinking that their
 business will be done
 aright, for the parrot
 said unto them, “I
 only flew up for ascer-
 taining as to how far
 I could fly.” Then
 the paper was tied
 round the parrot's
 neck and the parrot
 said as follows :—

* Lit. a jōjan=4 kōses (12 miles).

सौटाचार । मैं तो जात-हैं डोला-कुंअर-के
 sīthāchār. Mai tō jāt-haū Dhōlā-kūar-kē
 सोर-बर, करिहैं कौनो उपाव ।
 sōr-bar, karihaū kaunō upāw.

मारू कैना कहिस कि तैं तो सूआ बड़
 Mārū kainā kahis ki taū tō sūā bar
 चतुरा हस, तोर-ले अगम कौन जान-हो । जा
 chaturā has, tōr-lē agam kōn jān'hī. Jā
 हमार काम कर-के आ । तब तो सूआ राम-
 hamār kām kar-kē ā. Tab tō sūā Rām-
 राम कहत उड़िस अउ दिन-रात उड़ावत उड़ावत
 Rām kahat uris au din-rāt urāwat urāwat
 बन-माँ गइस । तहाँ एक रूख-ऊपर जाके
 ban-māñ gais. Tahāñ ēk rūkh-ūpar jākē
 साँझ भये-ले बैठिस । उहाँ रूख-माँ बारा
 sāñjh bhayē-lē baiṭhis. Uhāñ rūkh-māñ bārā
 हजार बनेला सूआ बैठे-रहिन ; घरेला सूआ,
 hajār banēlā sūā baiṭhē-rahin ; gharēlā sūā
 ओ सबो-ला 'राम-राम' करिस, तब तो बनेला
 ō sabō-lā 'Rām-Rām' karis, tab tō banēlā
 सूआ-मन घरेला सूआ-के सबो हवाल पूछिन,
 sūā-man gharēlā sūā-kē sabō hawāl pūchhin,
 अउ ए-हर सबो गोठ जैसे-के-तैसे सब-के-सब
 au ē-har sabō gōṭh jaisē-kē-taisē sab-kē-sab
 बता देइस । तब तो बारा हजार बनेला सूआ-
 batā dōis. Tab tō bārā hajār banēlā sūā
 मन घरेला सूआ-ला अपन गुरु बनाये-बर
 man gharēlā sūā-lā apan gurū banāyē-bar
 अउर ए-कर-मैर कान फुँकाये-बर कहिन । तो
 aur ē-kar-mēr kān phūkāyē-bar kahin. Tō
 घरेला सूआ कहिस कि ए बूता मैं अभी
 gharēlā sūā kahis ki ē būtā māi abhī

salutations of "Rām-Rām" and the offerings of my due respect. I am going to trace out prince Dhōlā, and some device will I make there for."

Princess Mārū said, "Thou, O parrot art very intelligent, who else knoweth the future as thou? Go and return after doing my business." Then the parrot uttering "Rām-Rām," flew up, and flying day and night came to the forest, and there on evening falling, sat upon a tree. In that tree were sitting twelve thousand wild parrots and to them the tame parrot saluted by uttering "Rām-Rām." Then the wild parrots asked the tame parrot all his history and he unfolded it all exactly as it was. Then the twelve thousand wild parrots asked the tame one to become their Guru and to whisper into their ears the initiatory formula.

नहीं करौं । ए-माँ पाँच रुपिया लाग-ही अउ
 nahī karaū. Ē-mā pāch rupiyā lāg'hī au
 बेर लाग-ही । मोला जाये-बर लउआ परे
 bēr lāg'hī. Mōlā jāyē-bar lahuā parē
 हवे । लउटत बेर ऐसने-च करिहौं ऐसे
 hawai. Lauṭat bēr aisanē-ch karihaū aisē
 रात-भर गोठिया-के बिहाने उहाँलि उड़ाइस तो
 rāt-bhar goṭhiyā-kē bihānē uhā-lī uḍāis tō
 गढ़-पिङ्गला माँ पड़चिस अउ रेवा परेवा-
 Garh-Pinglā-mā pahūchis au Rēwā Parēwā-
 के फुल-वारी के फल-फूल खात बिगारत,
 kē phul'wārī kē phal-phul khāt bigārat,
 महल-के कंगुरा-माँ बैठ के तीन बेर ऐसे
 mahal-kē kāgurā-mā baiṭh-kē tin bēr aisē
 बोलिसः—

bōlis:—

तो-ला हाने ढोला कड़क बिजली, कि तोला
 tō-lā hānē Dhōlā kaṛak bijlī, ki tō-lā
 हाने तुसार । तो-ला डाँटे रेवा-परेवा कि
 hānē tusār. Tō-lā dāṭē Pēwā-Parēwā ki
 बिहाई-के सुरता गये भुलाय ।
 bihāi-kē surtā gayē bhuḷāy.

ढोला-कुँअर-हर रेवा परेवा-के लकठा-
 Dhōlā-kūar-har Rēwā Parēwā-kē lak'ṭhā-
 में बैठे रहिस, सूआ-के गोठ ए-कर कान-माँ
 mē baiṭhē rahis sūā-kē gōṭh ē-kar kān-mā
 परिस, तो कोला-कोत जाये-के मिस (ओढ़र)
 paris, tō kōlā-kōt jāyē-kē mis (ōṛhar)
 कर-के उचिस आउर बाहिर सूआ-मैर आइस ।
 kar-kē uchis aur bāhir sūā-mēir āis.

But the tame parrot said, "I may not do this business now. It will cost five rupees, and will take time. I must go quickly (lit. there has fallen quickness for me to go). At the time of my return I will do all this." Thus after talking all night, in the morning he flew away from them and arrived at Fort Pingalā and began to eat and spoil the flowers and fruits of Rēwā and Parēwā's garden, and seating himself on a turret of the palace said this three times ;

Hath a flash of lightning destroyed thee
 O Dhōlā or the frost,
 Or do Rēwā and Parēwā compel thee,
 that thou hast forgotten thy wedded (wife).

Prince Dhōlā was seated by Rēwā and Parēwā, when the words of the parrot fell upon his ear. So under the excuse of going to orchard (for answering the call of nature), he rose and

ढोला-ला देख-के सुखा कहे-लागिस, अहो कुँवर,
 Dhōlā-lā dēkh-kē sūā kahē-lāgis, ahō kūār,
 तुम्ह-ला का भइस, बिहाई डौकी-ला निचट
 tumh-lā kā bhais, bihāi ḍaukī-lā nichaṭ
 भुलाये-गये-हौ। कैसे सुखाय गये-हौ।
 bhulāy-gayē-hau. Kaisē sukhāy gayē-hau.

रेवा-हर तो मारू-कैना-के मल-निन आवै।
 Rēwa-har tō Mārū-kainā-kē mal'nin awai.
 ओला देख-के तुम मोहाये गये-हौ। रामाँ
 Ō-lā dēkh-kē tum mohāy gayē-hau. Rām-
 राम, कैसे तुम्हार मयादया छूट गइस।
 Rām, kaisē tumhār mayādayā chhūṭ gais.

तब तो ढोला कहिस :—
 Tab tō Dhōlā kahis :—

सुखा, न मो-ला जाने कड़क बिजुली, न मो-
 Sūā, na mō-lā hānē karak bijulī, na mō-
 ला जाने तुसार। न मो-ला डँटे रेवा परेवा
 lā hānē tusār. Na mō-lā ḍāṭē Rēwā Parēwā
 न मैं गयँव सुखाय ॥
 na maī gayēw sukhāy.

सुखा, मो-ला कुछ नइ भइस-है। मैं तो
 Sūā, mōlā kuchhū nai bhāis-hai. Maī tō
 अपन बिहाई डौकी-के दिन-माँ तीन घाव
 apan bihāi ḍaukī-kē din-māṁ tīn ghāw
 सुरता-करत-हैं। कैसन करौं। रेवा
 sur'tā-karat-haū. Kaisan karaū. Rēwa

परेवा तो मो-ला एक घड़ी नहौं काँड़ें।
 Parēwā tō mō-lā ēk gharī nahī chhāṛē.

कैसे चलोँ। पुन सुखा-हर अपन गर-के
 Kaisē chalaū. Pun sūā-har apan gar-kē

went out to the parrot. When the parrot saw him, he began to say, "Alas, Prince what hath become to you, you have altogether forgotten your wedded wife. How have you wasted away? This Rēwā is but the flower-girl of Princess Mārū and yet when you did see her, you became entranced. Ah Rām, how have your love and affection disappeared." Then Dhōlā said as follows :—

Parrot, a flash of lightning hath not destroyed me, nor the frost, nor do Rēwā and Parēwā compel me, nor have I wasted away.

Parrot, nothing has happened to me. I call to mind my wedded wife three times a day. What can I do? Rēwā and Parēwā never leave me for a moment. How can I go?" Then the parrot gave him the paper from its neck and Dhōlā read it. In

कागद देइस । ढोला ओ-ला बाँचिस । ओ-माँ
 kāgad dēis. Dhōlā ō-lā bāchis. Ō-mā
 मूर-ले आज तक-के सब हवाल (आद-ले अन्त
 mūr-lē āj tak-kē sab hawāl (ād-lē ant
 तक-के हाल चाल) लिखे-रहिस । सूआ-हर माँगाँ
 tak-kē hāl chāl) likhē-rahis. Sūā-har māṅgāṅ
 माँगा-माँ गजब गोठ राम-राम कहि-के
 māṅgā-māṅ gajab gōṭh Rām-Rām kahi-kē
 करत जात-रहिस । ढोला-कुँअर-हर थोरिक
 karat jāṭ-rahis. Dhōlā-kūar har thōrik
 रिसाय गइस, अतेक-माँ परेवा ए सब देख-
 risāy gais, atēk-māṅ Parēwā ē sab dēkh-
 पाइस तो रेवा-मैर बता देइस । तब तो रेवा
 pāis tō Rēwā-mēr batā dēis. Tab tō Rēwā
 अउ परेवा दूनों भन ढोला-ला घर-के
 au Parēwā dūnō jhan Dhōlā-lā dhar-ke
 भितरी ले-गइन । भितरी-ले ढोला-कुँअर सूआ-
 bhitari lē-gain. Bhitari-lē Dhōlā-kūar sūā-
 ला बलावन लागिस, पहिली तो सूआ नहीँ आवत-
 lā balāwan lāgis, pahilē tō sūā nahī āwat-
 रहिस पर पाछू-ले आय-के ढोला-के जाँघ-माँ
 rahis par pāchhū-lē āy-kē Dhōlā-kē jāṅgh-māṅ
 बैठ-गइस । सबो हवाल जानिन तो दूनों
 baith-gais. Sabō hawāl jānin tō dūnō
 बहिनी-सन ढोला-ले (सङ्ग या कगरा) गजब
 bahini-man Dhōlā-lē (sang yā kag'rā) gajab
 भगरा करिन अउ कहिन कि इहाँले नि जान-दन ।
 jhag'rā karin au kahin ki ihā-lē ni jān-dan.
 पुन राँधिन अउर ढोला-ला खवाइन पियाइन ।
 Pun rāḍhin aur Dhōlā-lā khawāin piyāin.
 ढोला-हर सूआ-ला अकेला बाँड़-के बहिरी
 Dhōlā-har sūā-lā akēllā chhāṅ-kē bahiri
 गइस । तो रेवा घलाय ओ-कर सङ्ग-माँ गइस ।
 gais. Tō Rēwā ghalāy ō-kar sang-māṅ gais.

it was written the whole affair from the first (from beginning to end). In the meantime the parrot kept prattling much, and saying, "Rām-Rām." Prince Dhōlā was a bit annoyed, and meanwhile Parēwā saw all this and told it to Rēwā. Then both Rēwā and Parēwā caught and brought Dhōlā into the house. From inside Dhōlā began to call the parrot, which at first did not come, but afterwards it came and sat upon his thigh. When the two sisters learned all this, they began to quarrel exceedingly with Dhōlā and to say, "We will not let you go from here." Then they cooked and gave him to eat and drink, and Dhōlā leaving the parrot alone, went outside and Rēwā also went with him, but, on the other hand, she had taught (instructed) Parēwā. And what did Parēwā do?

इहाँ रेवा-हर तो सिखा-दिहे-रहिस, तो
 Ihā Rēwā-har tō sikhā-dihē-rahis, tō
 परेवा-हर का करिस। कि सूआ-ला ले-के
 Parēwā-har kā karis. Ki sūā-lā lē-kē
 चुलहा-माँ जरावन-लागिस। तो सूआ-के
 chulahā-mā jarāwan-lāgis. Tō sūā-kē
 पाँख थोरिक थोरिक जरन-लागिन तो सूआ-हर
 pākh thorik thorik jaran-lāgin tō sūā-har
 परेवा-के अँगरौ-ला चाबिस तो परेवा-हर
 Parēwa-kē āgarī-lā chābis tō Parēwā-har
 ए-ला छाँड़ देइस, तो ए भप-के उड़ाय-के महल-
 ē-lā chhāṛ dēis, tō ē jhap-kē urāy-kē mahal-
 के कंगुरा-माँ बैठ-गइस। दोला-कुँअर घलाय
 kē kāgurā-mā baith-gais. Dhōlā-kūar ghalāy
 ए बात-का जानिस, फेर का करे बपुरा। सूआ-
 ē bāt-kā jānis, phēr kā karē bapurā. Sūā-
 ला बने सम-भा-देइस, अउर कागद-माँ ऐसे
 lā banē sam'jhā-dēis, aur kāgad-mā aisē
 लिखिस :—
 likhis :—

भन मन-माँ चिन्ता करौ, भन मन-
 Jhan man-mā chintā karau, jhan man-
 माँ लानौ हार। दिन दसहरा-का अइहौँ मै
 mā lānau hār. Din dasahra-kā aihaū mā
 दोला-कुँअर, गढ़ नरौल-माँ घर हमार ॥
 Dhōlā-kūar, Garh Naraul-mā ghar hamār.

अउर सूआ-के गर-माँ कागद-ला बाँध-के
 Aur sūā-kē gar-mā kāgad-lā bādh-kē
 कह देइस कि सूआ तै जा, महँ (मो-हँ)
 kah dēis ki sūā tai jā, mahū (mō-hū)
 दसहरा-बर पाछू-ले अइहौँ, ऐसन कह
 dasaharā-bar pāchhū-lē aihaū, aisan kah
 देवे। सूआ-हर कागद-ला ले-के अउर राम-
 dēvē. Sūā-har kāgad-lā lē-kē aur Rām-

She took the parrot and began to burn him in the fire-place. When its feathers began to burn a little, the parrot pecked Parēwā's finger so that she let him go, and straightway he flew away and seated himself on a turret of the palace. Prince Dhōlā also observed all this, but what could the poor fellow do? He carefully explained to the parrot and wrote this upon paper.

"Grieve not, and be not mournful in your heart, I Prince Dhōlā will come on the day of Dasahrā to our home in Fort Naraul."

This paper he tied on the neck of the parrot and said, "Parrot go thou, and say that I will also come afterwards by the Dasahrā." The parrot took the paper and

राम कहि-के उहाँ-ले उड़िस । तो बन-माँ ओहो-
 Rām kahī-kē uhāñ-lē uris. Tō ban-māñ ohē-
 मँर पड़ँचिस जहाँ बारा हजार सूआ पहिली
 mēr pahūchis jahāñ bārā hajār sūā pahilī
 भँटे-रहिस । उहाँ सबो बनेला (बनेला)
 bhēṭē-rahis. Uhāñ sabō banēlā (banailā)

सूआ-मन-के कान फूँक-के अउर उन-कर गुरु
 sūā-man-kē kān phūñk-kē aur un-kar gurū
 बन-के दूसर दिन बिहाने उड़िस तो उड़त उड़त
 ban-kē dūsar din bihānē uris tō urat urat

गढ़-नरौल-माँ, मारु-कैना-के बखारौ-माँ
 Garh-Naraul-māñ, Mārū-kainā-kē bakh'ri-māñ
 आइस । मारु-हर देखिस ता सब हाल-हवाला
 āis. Mārū-har dēkhis tō sab hāl-hawālā

पूछे लागिस । सूआ-हर पहिली-ले (मूर-ले
 pūchhē lagis. Sūā-har pahilī-lē (mūr-lē
 अखौर-तक) उहर-के गोठ दोला-कुँअर अउर
 akh'ir-tak) ḍahar-kē gōṭh Dhōlā-kūar aur

रेवा-परेवा-के सब बात बताइस । अउर
 Rēwā-Parēwā-kē sab bāt batāis. Aur
 कागद-ला दे-के कहिस कि राम-राम, मारु-
 kāgad-lā dē-kē kahis ki Rām-Rām, Mārū-

दीदी, अब चिन्ता भन करौ, दसहरा-वर
 dīdī, ab chintā jhan karau, dasaharā-bar
 दोला-कुँअर घर-माँ आहीं । मारु-कैना सबो
 Dhōlā-kūar ghar-māñ āhī. Mārū-kainā sabō

बात-ला सुन-के बड़ा खुस भइस, अउर सूआ-ला
 bāt-lā sun-kē barā khus bhais, aur sūā-lā
 बने घो-सक्कर खवाय-के सोन-के पिँजरा-
 banē ghō-sakkar khawāy-kē sōn-kē pījarā-

माँ रखिस अउर दोला-कुँअर-के उहर देखे-
 māñ rākhis aur Dhōlā-kūar-kē ḍahar dekhē-
 लगिस । इहाँ का भइस कि दोला-कुँअर-हर सूआ-
 lagis. Ihāñ kā bhais ki Dhōlā-kūar-har sūā-

saying "Rām Rām" flew away from there and came to that place in the forest where the twelve thousand parrots and he had first met. There he whispered into their ears the initiatory formula, and became their spiritual preceptor and early next day flew and flew to Fort Naraul and came to Princess Mārū's house. When Mārū saw him she began to ask him all the news, and the parrot told her all from the beginning, his adventures on the road and all about Dhōlā and Rēwā and Parēwā. He then gave her the paper and said, "Rām-Rām, Sister Mārū, now grieve not. Prince Dhōlā will come home by Dasahrā. When Princess Mārū heard all this she became very joyful and gave the parrot excellent *ghī* and sugar to eat and placed him in a golden cage. Then she began to watch the

के गये-ले चिन्ता करन लगिस कि इहाँ-ले कैसे
 kē gayē-lē chintā karan lagis ki ihā-lē kaisē
 कर-के निकरौं । तब तो ओकर एक-भन गैया
 kar-kē nik'raū. Tab tō ō kar ēk jhan gīyā
 (गुइया) हर जे उहाँ रहत-रहिस, डोला-ला एक
 (gūiyā) har jē uhā rahat-rahis, Dhōlā-lā ēk
 सुमता बताइस । तो अपन गैया-के सुमता-ले
 sum^{atā} batāis. Tō apan gīyā-kē sum^{atā}-lē
 डोला-हर का करिस कि रेवा-के सङ्ग-माँ
 Dhōlā-har kā karis ki Rēwā-kē sang-mā
 पास खले-बर बैठिस अउ खेलत खेलत
 pāsā khēlē-bar baiṭhis au khēlat khēlat
 रेवा-ला सतनहा बीरा-पान खावे देइस ।
 Rēwā-lā matan'hā birā-pān khawā dēis.
 रेवा-हर मात-गइस, तो ओला कुकू सुरता
 Rēwā-har māt-gais, tō ō-lā kuchhū sur'tā
 नई रहिस । परेवा-हर फुल-वारी-माँ रहे,
 nai rahis. Parēwā-har phul'wārī-mā rahē,
 तब तो डोला-कुँअर-हर भप-के एक उँट-वा-ला
 tab tō Dhōlā-kūar-har jhap-kē ēk ūṭ'wā-lā
 मंगाइस, अउर ओकर ऊपर चघ-के उहाँ-ले
 māgāis, aur ō-kar ūpar chagh-kē uhā-lē
 परावत पराइस, अउर भप भप उँट-वा-ला
 parāwat parāis, aur jhap jhap ūṭ'wā-lā
 धँउरावन लागिस । अतेक-माँ परेवा-हर
 dhāurāwan lāgis. Atek mā Parēwā-har
 देखिस अउर रेवा-ला बताइस । रेवा-हर
 dēkhis aur Rēwā-lā batāis. Rēwā-har
 सुध-माँ आ गये-रहिस । तब तो रेवा अउ
 sudh-mā ā gayē-rahis. Tab tō Rēwā au
 परेवा दूनी बहिनी उँट-वा-के पाछू
 Parēwā dūnō bahinī ūṭ'wā-kē pāchhū
 धँउरे लगिन, फेर पाइन नहीं चलत चलत-
 dhāurē lagin, phēr pāin nahī chalat chalat

way for Prince Dhōlā. But here (at Pingalā) what happened? As soon as the parrot was gone, Dhōlā began to consider how he could escape therefrom. Now a friend of his, who was there, gave him good advice, and on his advice what did Dhōlā do? He sat down to play at dice with Rēwā and as he played he gave Rēwā betels with intoxicating drugs in them, to eat. She became intoxicated, so that her memory left her (she became senseless). Parēwā was then in the garden and Prince Dhōlā forthwith sent for a camel and mounting on it fled from that place and urged the camel into a gallop. In the meantime Parēwā saw this and showed it to Rēwā, who had come to her senses again, and the two sisters Rēwā and Parēwā began to run after the camel but could not reach it. As

माँ एक नदिया मिलिस। दोला-कुंअर-हर अपन
 mā̃ ek nadiyā milis. Dhōlā-kūar-har apan
 उंट-वा-ला नन्दी-माँ रंगाईस। रेवा परेवा
 ūṭ'wā lā nandī-mā̃ rēgāis. Rēwā Parēwā
 घलाय जाय-के जँट-के पूछी-ला धर-लेइन।
 ghalāy jāy-kē jāt-kē pūchhī-lā dhar-lēin.
 अतक-माँ दोला-हर भाट-के पूछी-ला चूँद-
 Atēk-mā̃ Dhōlā-har jhāt-kē pūchhī-lā chūd-
 देइस, अउर उहाँ-ले भोप-के छँट-वा-ला धँउड़ा
 dēis, aur uḥā-lē jhap-kē ūṭ'wā-lā dhāurā.
 देइस। पूछी-काटे-ले रेवा परेवा बूटिन
 dēis. Pūchhī-kāṭē-lē Rēwā Parēwā chhūṭin
 तो नन्दी-माँ बोहावन लागिन। बोहात बोहात
 tō nandī-mā̃ bohāwan lāgin. Bohāt bohāt
 जब तीर-माँ लगिन तब हार-खाय-के अपन
 jab tīr-mā̃ lāgin tab hār-khāy-kē apan
 बखरौ-माँ आइन। अउर सन्सों-माँ पर-के
 bakh'rī-mā̃ āin. Aur sansō-mā̃ par-kē
 रहे-लागिन। ए कोत दोला-कुंअर जो चलिस तो
 rahē-lāgin. Ē kōt Dhōlā-kūar jō chalis to
 अपन देस गड़-नरौल-माँ हब-रिस (पहँचिस)
 apan dēs Garh-Naraul-mā̃ hab'ris (pahūchis),
 अउर अपन बखरौ-माँ मारु-कैना-संग भेंट
 aur apan bakh'rī-mā̃ Mārū-kainā-sāg bhēṭ
 करिस। तब तो दुनों भन अपन अपन हाल-
 karis Tab tō dūnō jhan apan apan hāl-
 हवाल कहिन बोखिन, अउर बने बने गोठ
 hawāl kahin bōlin, aur banē banē gōṭh
 कर-के खावन पीवन लागिन, अउर सुख-माँ
 kar-kē khāwan pīwan lāgin, aur sukh-mā̃
 अपन दिन काटे-लागिन।
 apan din kāṭē-lāgin.

they went, they came to a river and Dhōlā forced his camel into it, and Rēwā and Parēwā also followed and seized the camel by the tail. Then Dhōlā quickly cut off its tail, and urged his camel on. When the tail was cut off, Rēwā and Parēwā's (hold on the camel) was loosened and they began to float away in the river, and floating, (floating) they came to the bank, and returned disheartened to their own house. There lived they plunged in sorrow. On the other hand Prince Dhōlā went on and arrived at Fort Naraul in his land, and, in his own house, met Princess Mārū. Then each told the other their story and after an excellent talk began to eat and drink, and to pass their time in happiness.

चन्दा के कहिनी ।

CHANDĀ-KĒ KAHINI.

बावन-बीर नाँव-के एक मनखे बड़का बीर,
 Bāwan-bīr nāw-kē ek mankhē bar^akā bīr,
 चतुरा अउर अघात टाँठ जीव-के रहिस ।
 chaturā aur aghāt ṭāṭh jīw-kē rahis.
 कै सहौना-ले तपस्या करत सुतत-रहिस ।
 Chhai mahinā-lē tapasyā karat sutat-rahis.
 ऐसे सुताई सुते कि कतको मारो पीटो कभू
 Aisē sūtāi sutē ki kat^akō mārō piṭō kabhū
 उच-ते-च नी रहिस । ए-कर नाँव-के तो हाना
 uch-tē-ch nī rahis. Ē-kar nāw-kē tō hānā
 घलाय कहत-हैं कि “बावन गोड़-माँ फूटै
 ghalāy kahat-hai ki “Bāwan gōṛ-māṅ phūṭai
 बेवाई नौ-सै बीछी रहैं लुकाई” । काहे-ले
 bewāi nau-sai bichhī rahēṅ lukāi.” Kāhē-lē
 कि ए-हर ऐसने मनखे रहिस । ए-कर डौकी
 ki ē-har aisane mankhē rahis. Ē-kar ḍauki
 चन्दा नाँव-के गजब सुन्दर रहिस, अउर
 Chandā nāw-kē gajab sundar rahis, aur
 बने सुन्दर पहरा चौकी-के जँच महल-माँ
 banē sundar paharā chauki-kē jāṅc mahal-māṅ
 रहत-रहिस । एक बेर का भदस कि बावन बीर
 rahat-rahis. Ēk bēṛ kā bhais ki Bāwan bīr
 तो अपन तपस्या-माँ सुते-रहिस अउर चन्दा-
 tō apan tapasyā-māṅ sutē-rahis aur Chandā-
 हर ओही गाँव-के एक राउत-ला जे-कर नाँव लोरिक
 har ōhī gāw-kē ēk raut-lā jē-kar nāw Lōrik
 रहिस, देख-के मोहाय गइस । पुन पाछू-ले
 rahis, dekh-kē mohāy gais Pun pāchhū-lē
 कुटना-कुटनौ-मन-के लगाये-ले दूनौ-माँ
 kuṭ^anā-kuṭ^anī-man-kē lagāyē-lē dūnō-māṅ

THE STORY OF
CHANDĀ.

There was a man named Bāwan-Bir, a great hero, wise and of a very stout heart. For six months he lay asleep (devoid of sense and feeling), performing austerities, and so sound was his trance that no matter how much you beat him or struck him, he never even rose. His name people even mention as a saying; “Bāwan had blisters on his legs and (he did not notice that) nine hundred scorpions hid in them”; for such a man indeed he was. His wife named Chandā was very beautiful and used to live in a high palace well watched and guarded.

Once on a time it happened that Bāwan Bir was lying in his trance and Chandā saw a cowherd of the village, named Lōrik and became en-

मिलापो घलाय भय-गइस, फेर अतका रहिस
milāpō ghalāy bhay-gais, phēr atākā rahis
कि कोनो काकरो घर-माँ नहौँ गये-रहिस ।
ki kōnō kākarō ghar-mā nahī gayē-rahis.

बाहिरे बाहिर जहाँ तहाँ कर-के कभू कभू
Bahirē bāhir jahā tahā kar-kē kabhū kabhū
मिल जात रहिन, अउर अपन गोठ-बात कुटना
mil jāt rahin, aur apan gōṭh-bāt kutnā-

कुटनी-मन-ले लगाये-रहिन । एक दिन चन्दा-
kuṭnī-man-lē lagayē-rahin. Ēk din Chandā-
हर लोरिक-ला कहवा पठाइस कि मोर
har Lōrik-lā kahawā pathōis ki mōr

महल-माँ आवै । अउर ओ-कर महल गजब
mahal-mā āvai. Aur ō-kār mahal gajab
ऊँच, सीज्ज, लाम लाम रहिस, अउर खाँके-माँ एक
ūch sōjjh, lām lām rahis, aur khālkhē-mā ēk

एक कर-के पहरा-चौकी लागे-रहिस । तो
ēk kar-kē paharā-chaukī lāgē-rahis. Tō
प्रकरो उपाय घलाय बता दिहे-रहिस । तब तो
ekārō upāy ghalāy batā dihē-rahis. Tab tō
लोरिक-हर चन्दा-के महल-माँ जाये-के
Lōrik-har Chandā-kē mahal-mā jāyē-kē

सुमता बाँध-के रँगिस अउर महल-कगरा
sumatā bādh-kē rēgis, aur mahal-kagārā
पहिली चौकी-माँ मनखे-मन-ला भेंटिस ।
pahilī chaukī-mā mankhē-man-lā bhētis.

तो ओ-मन-ला रुपिया दे देइस । पुन दूसर-ले
Tō ō-man-lā rupiyā dē dēis. Pun dūsar-lē
गाय-गरुआ भेंटिस तो ओ-मन-ला खूबी प्रकन
gāy-garuā bhētis tō ō-man-lā khūbī ekan

खदर दे देइस । पुन तीसर-ले बेदरा-मन-का
khadar dē dēis. Pun tīsar-lē bēdārā-man-kā
देखिस, तो लाडू चना दे देइस । पुन साँप-मन
dēkhis, tō lārū chanā dē dēis. Pun sāṅp-man

tranced. Subsequently, bringing into use panders and bawds, they also had meetings, but it so happened that this never took place in any one's house. Only out in the open, here and there did they sometimes meet and communicate with each other by the aid of panders and bawds.

One day Chandā sent word to Lōrik to come to her palace. Her palace was very high, straight and long, and below were set here and there watchmen and guards. So for them also she showed him a device. Then Lōrik having determined to go to the palace (went there) and near it met the first guard composed of men. To them he gave money. Then he met next a guard of cows and cattle, and to them, he gave very much fodder. Then at the third guard he saw monkeys and to them he gave sweet-

मिलिन, तो दूध दे देइस। ए-मन सबो खाये-
 milin, tō dūdh dē dēis. Ē-man sabō khāyē-
 पिये-माँ भुलाय गइन। लोरिक-हर महल-के
 piyē-mā̃ bhulāy gain. Lōrik-har mahal-kē
 भौती-कगरा अमरिस अउ ठाड़ होइस। ऊपर
 bhīti-kagarā am̐ris au thāṛ hōis. Ūpar
 पठउँहा-ले चन्दा-हर फासा डारिस कि लोरिक
 paṭaūhā-lē Chandā-har phāsā dāris ki Lōrik
 ऊपर चघ-के चले-आहो पर जब लोरिक
 ūpar chagh-kē chalē-āhī par jab Lōrik
 फासा ला धरे-वर करत-रहिस तो चन्दा-
 phāsā-lā dharē-bar karat-rahis tō Chandā-
 हर डोरी-ला तीर लेत-रहिस। ए तो हाँसी मड़ाये-
 har dori-lā tīr lēt-rahis. Ē tō hā̃sī marāyē.
 रहिस पर लोरिक बपुरा बड़ सन्सो-माँ परिस
 rahis par Lōrik bapurā baṛ sansō-mā̃ paris
 कि अतेक पिचकाठ-माँ तो इहाँ आयँव, अउर ऊपरो
 ki atēk pichkāṭ-mā̃ tō ihā̃ āyēw, aur ūp̐rō
 घलाय जाव नहौं होवे। कैसे करौं। जो
 ghalāy jāb nahī hōvē. Kaisē karaū. Jō
 लड़त जाचौं तो मोर-मेर अब रुपिया चना, लाडू,
 laḥuṭ jāō tō mōr-mēr ab rupiyā chanā, lāṛū,
 खदर, दूध कुहू नई ऐ। कैसे जाहौं
 khadar, dūdh kuchhū nai ai. Kaisē jāhaũ.
 तब तो चन्दा जानिस कि लोरिक-हर गजब
 Tab tō Chandā jānis ki Lōrik-har gajab
 खिसिया-गइस-हे तो डोरी-ला नइ तीरिस। लोरिक-
 khisiyā-gais-hai tō dōri-lā nai tīris. Lōrik-
 हर ओ-ला धर-के पठउँहा-माँ चघ-आइस।
 har ō-lā dhar-kē paṭaūhā-mā̃ chagh-āis.
 तहाँ चन्दा-हर दूसर खोली-माँ लुका-गये-
 Tahā̃ Chandā-har dūsar khōli-mā̃ lukā-gayē-

meats and grain (gram). Then he came to (a guard of) snakes and to them, he gave milk. So these amused themselves with eating and drinking (and forgot their duty). Then Lōrik arrived below the wall of the palace and stood. From above, from the upper story Chandā let down a noose, by which Lōrik might ascend to her; but whenever he attempted to catch hold of it, Chandā drew it up again (out of his reach). She thus laughed and sported, but Lōrik, poor fellow, fell into a great quandary saying, "I have come here through such great dangers, and I cannot get up above, what am I to do? If I return, I have not any more money or grain, or sweetmeats or fodder or milk with me. How am I to go?" Then Chandā saw that Lōrik was much vexed, and no longer drew up the

रहिस । लोरिक-हर ए डहर ओ डहर देख-के
 rahis. Lōrik-har ē ḍahar ō ḍahar dēkh-kē
 खिसिया-गइस अउर खोजत खोजत-माँ चन्दा-
 khisiyā-gais aur khōjat khōjat-mā Chandā-
 ला पाइस । पुन दूनों भन तहाँ रात-के बने
 lā pāis. Pun dūnō jhan tahā rāt-kē banē
 गोठ-बात करत पलंग दसना-माँ सुते-रहिन ।
 gōṭh-bāt karat palāg dasnā-mā sutē-rahin.
 रात गवे-ले बिहान होये-के बेरा-माँ लोरिक-
 Rāt gayē-lē bihān hōyē-kē bēra-mā Lōrik-
 हर उचिस अउर रुपिया खदर चमा लाडू
 har uchis aur rupiyā, khadar, chanā, lārū,
 दूध ले-के चले-लागिस तो हरबर-हरवर
 dūdh lē-kē chalē-lāgis tō har^abar-har^abar-
 माँ अपन पागा-ला उहाँ काँदू-पारिस, अउर
 mā apan pāgā-lā uhā khāḍū-pāris, aur
 चन्दा-के लहर-पटोर-का सूझी-माँ बान्ध-के
 Chandā-kē lahar-paṭōr-kā mūṛī-mā bāndh-kē
 बैसने फासा लगा-के उतरिस, अउर पहरा-
 wāṣnē phāsā lagā-kā ut^aris, aur paharā-
 बाला-मन-का बैसे देवत-भुलबावत अपन
 bālā-man-kā wāṣē dēwat-bhul^awāwat apan
 घर-माँ चले आइस । पाकू-ले एक भन
 ghar-mā chalē āis. Pāchhū-lē ēk jhan
 बरेठिन जउन चन्दा-के ओढ़ना काँचत-
 barēṭhin jaun Chandā-kē oṛh^anā kāchat-
 रहिस, लोरिक-के घर-माँ गइस, अउर लहर
 rahis, Lōrik-kē ghar-mā gais, aur lahar
 पटोर-का देख-के जान-गइस । बरेठिन-हर
 paṭōr-kā dēkh-kē jān-gais. Barēṭhin-har
 लोरिक-ला टोकिस घलाय, पहिली तो लोरिक-हर
 Lōrik-lā ṭōkis ghalāy, pahilī tō Lōrik-har
 गोठ-का लुकाइस, फेर पाकू-ले सब जस-के
 gōṭh-kā lukāis, phēr pāchhu-lē sab jas-kē-

rope, and Lōrik caught hold of it and climbed up to the upper story. There Chandā hid herself in another room, and Lōrik looked on this side and on that, and at length when he was well vexed, he found Chandā. Then the two spent the night in sweet converse, and slept on a bed together. When the night was passed and morning came, Lōrik arose and taking money, fodder, grain, sweetmeats and milk started, but in his haste he left his turban behind, and fastened (folded) Chandā's silk veil on his head instead. Then, as before, he used the noose, descended and, in the same way after giving presents and charming the guards returned to his own house. Afterwards, a washerwoman who washed Chandā's clothes, went into Lōrik's house, and seeing the silken veil, recognised

तस बता-देइस । पुन ओ-ला ओ बरेठिन-हर
 tas batā-dēis. Pun ō-lā ō barēṭhin-har
 चन्दा-मैर असरा देइस अउर ओ-ला घलाय
 Chandā-mēr am^{ra} dēis aur ō-lā ghalāy
 बहत गोठिया-के अउर लजाय-के लोरिक-के
 bahut goṭhiyā-kē aur lajāy-kē Lōrik-kē
 पागा-ला लानिस, अउर ओ-कर घर-माँ असरा-
 pāgā-lā lānis, aur ō-kar ghar-mā^{am} am^{ra}-
 देइस । तब-ले यही बरेठिन दूनो-के सुतिहार
 dēis. Tab-lē ēhī barēṭhin dūnō-kē sutiḥār
 हो-के रहिस ।
 hō-kē rahis.

ऐसे करत करत गजब दिन बीत-गइस, अउर
 Aisē karat karat gajab din bīt-gais, aur
 बावन-बीर-हर तो अपन तपस्या-माँ अब-ले
 Bāwan-bīr-har tō apan tapasyā-mā^{ab} ab-lē
 सुते-च-रहे । पुन एक दिन चन्दा अउर लोरिक
 sutē-ch-rahē. Pun ēk din Chandā aur Lōrik
 दूनो मन्सूभा करिन कि ए देस-ले निकर जावो
 dūnō mansūbhā karin ki ē dēs-lē nikar jābō
 अउ कहँ अन्ते जा-के रहवो । होत होत इहाँ-ले
 au kahū antē jā-kē rahavō. Hōt hōt ihā-lē
 का भइस कि चन्दा-हर लोरिक-के हात-धोय-
 kā bhais ki Chandā-har Lōrik-kē hāt-dhōy-
 के पाछू परिस कि कहँच निकर चलौ ।
 kē pāchhū paris ki kahūch nikar chalo.
 लोरिक-के-मन, बहूत कर-के निकर-के नी
 Lōrik-kē-man, bahūt kar-kē nik^{re}-kē nī
 रहिस फेर बपुरा का करे ओ पिचकाट-माँ
 rahis phēr bapurā kā karē ō pich^{kaṭ}-māⁿⁱ

it. She also asked Lōrik about it, and at first he concealed the matter, but finally told her all exactly about it. She then brought it to Chandā, and also having spoken much to her and made her ashamed, took away Lōrik's turban, and brought it to his house. From that time forth that washerwoman became the go-between of these two (lovers).

Thus things went on for many a day, and Bāwan-Bīr remained still in his trance. Then one day both Chandā and Lōrik talked about leaving the country, and going to some other land to live there. In course of time Chandā urgently persuaded (lit. washing her hands became after) Lōrik to leave the place and to go to anywhere else. Lōrik's idea was more or less against going, but what could the poor fellow do, as he had fallen into diffi-

पर गये-रहिस कभू कभू तो लोरिक-हर
 par gayē-rahis kabhū kabhū tō Lōrik-har
 खिसिया-के बावन-बीर-मैर जाये-करे, अउर
 khisiyā-kē Bāwan-bīr-mēr jāyē-karē, aur
 ओ-ला लात-मार-के मूड़ी-के चूंदी तीर-के अउर
 ō-lā lāt-mār-kē mūṛī-kē chūṇḍī tīr-kē aur
 लौठी-ले मार-के उचाये-बर करे, पर
 lāuṭhī-lē mār-kē uchāyē-bar karē, par
 बावन-बीर ओ-वेर का-बर उचत-है । ओ तो
 Bāwan-bīr ō-bēr kā-bar uchat-hai. Ō tō
 अपन तपस्या-मां माते-रहे । जब लोरिक-
 apan tapasyā-mā māte-rahē. Jab Lōrik-
 हर चन्दा-के कहे-ले निचट असकटा-गइस,
 har Chandā-kē kahē-lē nichaṭ as^akaṭā-gais,
 तब तो दुनों भन निकरे-के सुमता करिन ।
 Tab tō dūnō jhan nikarē-kē sum^atā karin.
 तब तो एक दिन लोरिक अउर चन्दा दुनों आधा
 Tab tō ēk din Lōrik aur Chandā dūnō ādhā
 रात-के निकर ठाड़ भइन अउर उहाँ-ले चल
 rāt-kē nikar ṭhāṛh bhain aur uhā-lē chal
 देइन; गाँव-ले बहिरी एक दइहान रहिस, इहाँ-
 dēin; gāw-lē bahirī ēk daihān rahis, ihā
 चन्दा-के ममा रहत-रहिस । ए-कर-मैर
 Chandā-kē mamā rahat-rahis. Ē-kar-mēr
 गाय-भैंसी अघात रहिन अउर अपन घर-के
 gāy-bhāṇsī aghāt rahin aur apan ghar-kē
 बने रहिस । जब दुनों भन इहाँ आइन तो
 banē rahis. Jab dūnō jhan ihā āin tō
 चन्दा-के ममा-हर इन्ह-ला बने तीन दिन-ले
 Chandā-kē mamā-har inh-lā banē tīn din-lē
 राखिस, अउर चन्दा-ला खूबिच समझाइस कि
 rākhis, aur Chandā-lā khūbich sam^ajhāis ki
 ते ऐसे गोठ भन कर, अपन घर-का लउट जा,
 tāi aisē gōṭh jhan kar, apan ghar-kā laut jā,

culties ? Sometimes being vexed, he would go up to Bāwan-Bīr, and kick him and pull him by the hair of his head, and strike him with a stick and thus try to rouse him. But how could Bāwan-Bīr then get up, for he was deeply engaged in his trance ? At last when Lōrik was rendered entirely helpless (lit. was highly disgusted with the constant entreaties of Chandā) by Chandā's words, the two determined to run away.

So one day, at midnight, Lōrik and Chandā both got out of their houses and departed from there. Outside the village was a cattle-camp where dwelt Chanda's maternal uncle. He owned many cows and buffaloes, and lived comfortably in his house. When they came there, Chandā's uncle kept them comfortably for three days and strongly advised Chandā not to do this,

तो-ला मैं गाय-भैंसों दे देत-हैं। चन्दा-तो
 tō-lā mē gāy-bhāisī dē dēt-haū. Chandā-tō
 रानी रहिस अपन महल अउर धनौ-ला छाँड़
 rānī rahis apan mahal aur dhani-lā chhāṛ
 देइस भैंसों-के का करतिस। नहीं मानिस।
 dēis bhāisī-kē kā kar^{tis}. Nahī mānis.
 पुन उहाँ-ले दूनों-के दूनों लोरिक अउ चन्दा
 Pun uhā-le dūnō-kē dūnō Lōrik au Chandā
 चल देइन, अउर चलत चलत एक बड़े बन्-साँ
 chal dēin, aur chalat chalat ēk bare ban-mā
 पञ्चिन। तहाँ दन-कर भाग-ले एक महल
 pahūchin. Tahā in-kar bhāg-lē ēk mahal
 रहिस उहाँ खाये, पीये, नौकर-चाकर, सबे
 rahis uhā khāyē, piyē, naukār-chākar, sabē
 बात-के सुख रहे। दूनों के दूनों महल-के
 bāt-kē sukh rahē. Dūnō kē dūnō mahal-kē
 भितरौ गइन अउर भौतर-ले सबो दुआरी-के
 bhit^{rī} gain aur bhitar-lē sabō duārī-kē
 ताला-कूची दे-के अपन सुख-साँ रहन लागिन।
 tālā-kūchī dē-kē apan sukh-mā rahan lāgin.

ए कोत का भइस कि बावन-बीर-ला सुते
 Ē kōt kā bhais ki Bāwan-bīr-lā sutē
 सुते कय महिना बीत गइस। ए अपन नौद-ले
 sutē chhay mahinā bit gais. Ē apan nīd-lē
 जागिस अउर चन्दा-ला महल-साँ नहीं देखिस
 jāgis aur Chandā-lā mahal-mā nahī dēkhis
 तो कलबल्ला गइस। पाछु-ले लोरिक-के सबो
 tō kal^{balā} gais. Pāchhū-lē Lōrik-kē sabō
 बात सुनिस तो निचट कउआ गइस। पुन दूनों-
 bāt sunis tō nichaṭ kauā gais. Pun dūnō-
 के उहाँ-ले सोर-साँ निकरिस तो ओ-ही दइहान-साँ
 kē, uhā-lē sōr-mā nik^{ris} tō ō-hī daihān-mā
 अपन सारा-मैर पक्का बात पाइस तब तो चलिस
 apan sārā-mēr pakkā bat pāis tab tō chalis

but to go back to her own house and offered to give her cows and buffaloes. But Chandā was a queen, and had abandoned her own house and husband, what did she care for buffaloes? She did not heed. Thence the two, Lōrik and Chandā, departed and going, going came to a great forest, wherein to their good fortune, was a palace full of food and drink and servants and every delight. They both went inside and from within locked all the doors with the keys and began to live happily.

On the other hand what happened? Six months passed over Bāwan-Bīr in his trance, and he awoke and saw not Chandā in his palace. He became agitated, and afterwards hearing all about Lōrik became exceedingly confused. So he started forth to trace them and came to the cattle-

अउ ओही बान-माँ आइस अउर ए कोत ओ कोत-ले
 au ō-hī ban-mā̃ āis aur ē kōt ō kōt-lē
 महल-के पता पाइस अउर उन दूनो-के उहाँ
 mahal-kē patā pāis aur un dūnō-ke uhā
 रहब-ला जान डारिस । पुन गजब खिसिया-के
 rahab-lā jān dāris. Pun gajab khisiyā-kē
 महल-के सबो दुआरी-ला हेरे-बर करिस,
 mahal-kē sabō duārī-lā hērē-bar karis,
 पर सबो कोत तो ताला दिहे-रहिस । ए-कर
 par sabō kōt tō tālā dihē-rahis. Ē-kar
 कूकु उपाव नहीँ चलिस् । तब तो हार
 kuchhū upāw nahī̃ chalis. Tab tō hār
 खाद्य-के लऊट आइस अउर अपन घर-माँ
 khāy-kē lahuṭ āis aur apan ghar mā̃
 अकेला रहन लागिस् ।
 akellā rahan lāgis.

camp, and got full information from his wife's brother. Then he went forward and came to the forest, and from this side and that, heard news of the palace, and learned that the lovers were there. Then in a great rage he tried to open all the doors, but they were locked all round. So, as every device of his failed, he lamented and returned home and began to live alone in his own house.